

Roscius Anglicanus,
OR, AN
HISTORICAL
REVIEW OF THE
STAGE.

After it had been Suppress'd by means of the late Unhappy Civil War, begun in 1641, 'till the Time of King *Charles the II^d*'s. Restoration, in *May*, 1660. Giving an Account of its Rise again; of the Time and Places the Governours of both the Companies first erected their Theatres.

The Names of the Principal Actors and Actresses, who Performed in the Chiefest Plays in each House. With the Names of the most taking Plays, and Modern Poets, for the space of 46 Years, and during the Reign of Three Kings, and part of our present Sovereign Lady, Queen *ANNE*, from 1660, to 1706.

Non Audita narro, sed Comperta.

London, Printed and Sold by *H. Playford*, at his House in *Arundel-Street*, near the Water-side, 1708.

With ADDITIONS,
By the late Mr. *THOMAS DAVIES*,
Author of *The Life of Garrick*, and *Dramatic Miscellanies*.

L O N D O N,
Printed for the EDITOR, and Sold at No. 62, *Great Wild-Street*, near *Lincoln's-Inn-Fields*; by Mess. *EGERTON*, *Whitehall*; Mess. *COX* and *PHILLIPSON*, *James-Street*, *Covent-Garden*; *R. RYAN*, No. 351, *Oxford-Street*; *H. D. SYMONDS*, No. 20. *Pater-Noster-Row*; and *W. RICHARDSON*, under the *Royal-Exchange*. 1789.

[Entered at Stationers Hall.]



ADVERTISEMENT.

Downes's Roscius Anglicanus, however inelegantly written, is valuable, as it contains some stage-history no where else to be met with.

In Mess. Egerton's Sale-catalogue of the late Mr. Henderson's library, was a manuscript copy of "Davies's Additions to Downes's Roscius Anglicanus;" which being claimed as the property of The Hon. Mr. Byng, who had purchased it of Mr. Davies's widow, and by whom it had been lent to Mr. Henderson, was restored to that Gentleman: and by him entrusted to the present editor, with permission to make whatever use of it he might think proper.

The Roscius Anglicanus having become so extremely scarce, that a copy of it in Mr. Henderson's collection, was sold for 1l. 5s. it was thought that the reprinting it, with Mr. Davies's Additions, and such others as might appear necessary, would not be unacceptable. The original edition is faithfully followed, evident errors excepted; the notes signed D were written by Mr. Davies, those signed W by the present editor.



Downes, is sometimes confused, sometimes inaccurate, and sometimes certainly wrong: but the manner in which Davis speaks of the Roscino Anglicanus. | after having made great use of it. | is abominable — in the 3^d Vol. of the Dramatic Miscellanies — p. 385 — he says. "some valuable matter, may with curious searching, be picked out of Downes Pamphlet" — and at p. 154. he talks of "Downes fragment" which is nonsense, for we have Downes little work entire —

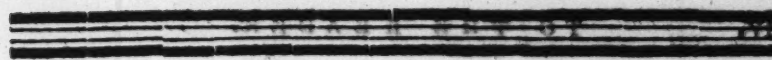
The manner in which Waldron, has executed his undertaking is greatly to his discredit — his principal blunders will be pointed out in their proper places

| Some Account of the English Stage. |

— "There must have been two Editions of this Book, or / which is more probable, / he made alterations in some of the Sheets, as it passed through the Press: for I have a Copy presenting many variations from the text of that which appears to have been used for this reprint. The most remarkable of these I have noted in the margin."

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J. Broughton.



and the same way, the Editor of the ensuing Relation, being long Con-
versant with the Plays and Actors of the Original
Company, under the Patent of Sir William Davenant, at
his Theatre in Lincoln's-Inn-Fields, Opened there 1662.
And as Book-Keeper* and Prompter, continued so, 'till Oc-
tober 1706. He Writing out all the Parts in each Play;
and

TO THE READER.



THE Editor of the ensuing Relation, being long Con-
versant with the Plays and Actors of the Original
Company, under the Patent of Sir William Davenant, at
his Theatre in Lincoln's-Inn-Fields, Opened there 1662.
And as Book-Keeper* and Prompter, continued so, 'till Oc-
tober 1706. He Writing out all the Parts in each Play;
and

* *Book-Keeper* means here, not one who keeps accounts, but the
person who is entrusted with, and holds a book of the Play, in order to
furnish the Performers with written parts, and to prompt them when
necessary. In "*The Spanish Tragedy; or Hiernonimo is mad again,*" a
play is introduced, as in Hamlet, and this is spoken relative to it;
"Here, brother, you shall be the book-keeper,
"This is the argument of that they show."

Old Plays, 1780, Vol. 3, Page 224.

Ben Jonson, in his Induction to *Cynthia's Revels*, calls this retainer
to the stage the *Book-holder*. W.

Reed 3. 123. Beau and F. 3. 316

Jonson 5. 165. Dodley 3. 193. J. B.

and Attending every Morning to the Aētors Rehearsals, and their Performances in Afternoons; Emboldens him to affirm, he is not very Erroneous in his Relation. But as to the Aētors of Drury-Lane Company, under Mr. Thomas Killigrew, he having the Account from Mr. Charles Booth, sometimes Book-Keeper there; if he a little Deviates, as to the successive Order, and exact Time of their Plays Performances, he begs Pardon of the Reader and Subscribes himself,

His very humble Servant,

John Downes.

Roscius

Downer — See Father Vol 4. No 163.

Gentle Mag June 1823 p. 487.

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Downes begins his Roscius Anglicanus in 1660, and concludes it with the Summer of 1706 — it was published in 1708 — his Motto is — Non auditis narra sed computa — The latter part of Downes work is much less valuable than the former, as he seldom mentions the Actors who performed in the Plays — with regard to the new Plays, this is generally speaking of no importance, as most of them are published with the Performers names — but one regrets exceedingly that he did not tell us how the revived Plays were acted, and what was the original cast of the Libertine, Virtuoso, Lancashire Witches, Tamewidow, and some few other new Plays — Downes should have considered, that though the information he had it in his power to give, might not be very valuable at the time of publication, yet it would become so in the course of 10 years — he seems to have thought of nothing but the present, and never dreamt that his Pamphlet, would be in high estimation 100 years after his death. Most of the Plays printed in the early part of Charles the second's time, were printed without the names of the Performers to the Dramatis Personae — it is from Downes alone that we know who the Performers were, that acted in many of these

Plays — This circumstance alone shows the great obligations
which we are under to Downes — if he had given us the cast of such
old Plays. as were revised in his time. his work would have been
invaluable.

| Some Account of the English Stage |

It appears from Pepys that Monk arrived in London on
the 2^d or 3^d of February — ^{29 MA 55} Downes and Wright say



Roscius Anglicanus,

OR AN

HISTORICAL REVIEW

OF THE

STAGE.

IN the Reign of King *Charles* the First, there were Six Play-Houses allowed in Town: The *Black-Fryars* Company, His Majesty's Servants; the Bull, in *St. John's-Street*; another in *Salisbury-Court*; another called the *Fortune*; another at the *Globe*; and the Sixth at the Cock-Pit, in *Drury-Lane*; all which continued Acting till the beginning of the Civil Wars.* The scattered Remnant of several of these Houses, upon

* *Prynne*, in his *Histrio-Mastix*, reckons up 19 Play-houses in London, about the year 1630.

From *Rymer's M. S.* we learn that there were no less than 23 Theatres in the Metropolis.

The *Fortune* was built from the ground by *E. Allen*, or perhaps rebuilt; it was a large, round, brick building: *Prynne* says that it was burned to the ground by some accident, which I suppose he thought a judgment, as all such fanatical writers generally do.

1617, March 4.

The Play-house lately erected in *Drury-Lane* was pulled down by the Mob, and all the Apparel torn in pieces.

1623, August.

By the fall of the Play-House in *Black-Fryars* 81 Persons of Quality were killed.

Camden's Annals of James I.

D.

In

29 MA 55
h. 73.

upon King *Charles's* Restoration, Fram'd a Company who
Acted again at the Bull, and Built them a New House in
Gibbon's

In Randolph's *Muses Looking-Glasse*, 1630, is the following humorous dialogue between *Bird*, a Featherman, and *Mrs. Flowrdew*, wife to a Haberdasher of small wares; two of the sanctified fraternity at that time dwelling in *Black-friers*: the one having brought feathers to the Play-houfe, the other Pins and Looking-glasses.

Flow. It was a zealous prayer,
I heard a Brother make, concerning Play-houfes.

Bird. For Charity what is it?

Flow. That the *Globe*

Wherein (quoth he) reigns a whole world of vice,
Had been consumed! The *Phoenix* burnt to ashes;
The *Fortune* whipt for a blind whore: *Black-friers*
He wonders how it scap'd demolishing
I'th' time of reformation: lastly he wished
The *Bull* might crosse the *Thames* to the *Bear-garden*,
And there be soundly baited!

Bird. A good prayer.

Flow. Indeed it something pricks my Conscience,
I come to sell 'em Pins and Looking-glasses.

Bird. I have their custome too for all their feathers:

'Tis fit that we which are sincere Professors

Should gain by Infidels."

Act 1. Scene 1.

W.

"The fanatical zeal of the Nonconformists could bear no exhibitions or shows but their own: all stage-plays these religionists looked upon as profane; and devoted the actors, whom they denominated the children of Satan, to perdition. That tedious writer, William Prynne, in his *Histrio-Mastix*, had, with as much folly as brutality, involved the King and Queen in the guilt of encouraging, by their presence, the Satanical diversions of the theatre."

Davies's *Dramatic Miscellanies*, 1784, Vol. 1, Page 323.

The Author of *Comus* and *Samson Agonistes*, having been accused of joining this puritanical outcry against the stage; the following extracts and observations, will not, it is presumed, be thought impertinent.

"Milton ought to be read and studied by all our young Gentlemen as an *Oracle*. He was a great and noble genius, perhaps the greatest that ever appeared among men; and his learning was equal to his Genius. He had the highest sense of liberty, glorious thoughts, with a strong and nervous style. His works are full of wisdom, a treasure of knowledge: In them the Divine, the Statesman, the Historian, the Philologist, may be all instructed and entertained."

The Editor's Preface to Baron's Edition
of Milton's *Eiconoclastes*. 8vo. 1770.

If

Downes, is perhaps incorrect in saying that the old Actors began to act at the Red Bull. — he seems to have copied Wright. — it is improbable that they should have begun to act at a place so far distant from the Court, as S^t John's Street — and it is certain that they acted at the Boock Pit in Drury Lane, both before and after they had fitted up the Theatre, in Vere Street, Clare Market.

March 23^d. 1661 — "To the Red Bull, where I had not
been since Plays came up again, up to the Tiring Room, where
strange the confusion and disorder there is among them in getting
themselves; especially here where the clothes are very loose, and
the actors but common fellows. At last into the Pitt where I
think there was not above ten more than myself, and not one
hundred in the whole house. And the play which is call'd
"All lost by Lust" poorly done, and with so much disorder,
among others, in the musique room, the boy that was to sing a
song, not singing it right, his Master fell about his ears, and
beat him so that it put the whole house in an uproar."

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| Pepys. |



From Kirkman's Drolls.

Published 1672.

Inside of the RED BULL Playhouse.

The Red Bull Playhouse stood on a plot of ground lately called "Red Bull Yard" near the upper end of St John's - Street Clerkenwell; and is traditionally said to have been the Theatre at which Shakespeare first held gentlemen's horses. In the civil wars it became highly celebrated for the representation of Drolls, to a collection of which pieces published by Francis Kirkman in 1672, this view of it forms a frontispiece. The figures brought together on the stage, are intended as portraits of the leading actors in each Droll. The one playing Simpleton, is Robert Cox, then a great favorite, of whom the publisher thus speaks in his preface. "I have seen the Red Bull Playhouse which was a large one, so full, that as many went back for want of room as had entred: Robert Cox, a principal actor and contriver of these pieces, how have I heard him cryed up for his John Swabber, and Simpleton, the Smith. In which latter, he being to appear with a large piece of Bread & Butter, on the stage I have frequently known some of the female spectators to long for it." The above print may be regarded not only as highly curious for the place it represents, but as a unique specimen of the interior economy of our antient English Theatres.

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Pepys saw the following Plays. between August. 1660. and April 1668.

August 18. 1660. Pepys says. — "I saw the Loyal Subject at the cock Pit. where one Hynaston, a boy, acted the Duke's Sister. [Olympia.] but made the loveliest Lady. that I ever saw in my life

October 11. Burt acted Othello at the cock Pit.

— 30. The Tamer Tamed. at d^o

December 31. Henry 4th at the New Theatre.

Jan. 3. 1661. Beggars Bush. at the New Theatre — the female parts were acted by women.

Jan 7. Hynaston acted the Silent Woman.

— 31. Argalus and Parthenia at the New Theatre.

Feb 12. The Scornful Lady was acted by a Woman. x

— 23. The Changeling. } probably at Salisbury Court. }

March 1. Betterton acted The Bondman at Whitefriars

— 2 and 11. Pepys saw. Love's Mistake or the Queen's Masque at Salisbury Court and in Vere Street.

— 23. Alls lost by Lust. at the Red Bull.

July 4. Claricilla at the New Theatre.

August 27th. Joial crew at the New Theatre.

Sep. 7. Bartholomew Fair, at d.

May 7. 1662. Thright of the Burning Petle.

September 29. Midsummer Nights Dream at the Kings Theatre.

October 2. Cardenial at the bock Pit.

Feb 6. 1663. Pepys says - that which is recorded in the next page.

" I was astonished to find this often refuted calumny revived in the Introduction to the Catalogue of the Royal Library, Vol 1. 1820. Mus. Brit. I believe that D'Israeli also has admitted it into his Life and Character of Charles 1st. "

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J. B.

x 25th Jan 1661. $\left| \frac{60}{61} \right|$ After divers years since I had seen a Play I went to see acted "The Scornful Lady" at a new Theatre in Lincoln Inn Fields "

| Evelyn's Memoirs. |

Gibbon's Tennis-Court, in Clare-Market; in which Two Places they continued Acting all 1660, 1661, 1662, and part

If Milton merit the above eulogy, the slightest endeavour to clear him from any unfavourable imputation is surely commendable; the attempt is the more necessary when objections fall from such pens as cannot be influenced by any motives, excepting a love of truth, and a desire to do justice: But it is most particularly requisite, when probity and candour are guided in their decisions by learning and penetration. An attempt to controvert an opinion so founded is certainly an arduous one; but, as it is made with every possible deference to the judgments it presumes, in this instance, to dissent from, any further apology would be but mock humility.

The following passages are adverted to.

"It is lamentable to see how far party and prejudice will carry the wisest men, even against their own practice and opinions. Milton in his *Εἰκονοκλάστis* censures King Charles for reading, "one whom," says he, "we well knew was the closet companion of his solitudes, William Shakespeare."

FARMER, Shakspeare, Edit. 1778, Vol. 4. Page 283.

See also, Vol. 7, Page 52.

"To read and amuse himself with the writings of Shakspeare, the great Milton most shamefully charged upon Charles as a crime: though Milton himself was a professed admirer of our great bard. Such is the malignant spirit of party! and so little able are the noblest minds to resist its influence!"

Davies's Dramatic Miscellanies, 1784, Vol. 1, Page 323.

"Milton's writings afford a striking example of the strength and weakness of the same mind. His finest feelings, his warmest poetical predilections, were at last totally obliterated by civil and religious enthusiasm. Seduced by the gentle eloquence of fanaticism, he listened no longer to the "wild and native woodnotes of fancy's sweetest child" In his *ICONOCLASTES*, he censures King Charles for studying, "One, whom we well know was the closet-companion of his solitudes, WILLIAM SHAKESPEARE."

PROSE-WORKS, Vol. 1. Page 368.

This remonstrance, which not only resulted from his abhorrence of a King, but from his disapprobation of plays, would have come with propriety from Prynne or Hugh Peters. Nor did he now perceive, that what was here spoken in contempt, conferred the highest compliment on the elegance of Charles's private character."

Warton's Milton, 1785. Page 436, N. 41.

Without entering into the argument, pro or con Royalists or Republicans, it is doing Milton but justice to say he is entirely innocent of the charge brought against him by Dr. Farmer, repeated by Mr. Davies, and enforced by Mr. Warton; he does not censure

Charles

part of 1663. In this time they Built them a New Theatre in *Drury-Lane*: Mr. *Thomas Killigrew* gaining a

Charles for reading and amusing himself with the writings of Shakspeare, but for imitating the hypocrisy of Richard, as drawn by our dramatic historian, so closely, that in the passage animadverted on he utters the very sentiment put into Richard's mouth by the poet.

" — the deepest policy of a Tyrant hath bin ever to counterfet Religious. And *Aristotle* in his Politics, hath mentioned that special craft among twelve other tyrannical *Sophisms*. Neither want wee examples. *Andronicus Comnenus* the *Byzantine* Emperor, though a most cruel Tyrant, is reported by *Nicetas* to have bin a constant reader of Saint *Pauls* Epistles: and by continual study had so incorporated the phrase & stile of that transcendent Apostle into all his familiar Letters, that the imitation seemed to vie with the Original.

Yet this availed not to deceive the people of that Empire; who notwithstanding his Saints vizard, tore him to peeces for his Tyranny. From Stories of this nature both Ancient and Modern which abound, the Poets also, and som English, have bin in this point so mindfull of *Decorum*, as to put never more pious words in the mouth of any person, then of a Tyrant. I shall not instance an abstruse Author, wherein the King might be less conversant, but one whom wee well know was the Closet Companion of these his solitudes, *William Shakspeare*; who introduced the Person of *Richard* the third, speaking in as high a strain of pietie, and mortification, as is uttered in any passage of this Book [*EIKΩN ΒΑΣΙΛΙΚΗ*]; and sometimes to the same sense and purpose with some words in this place, *I intended*, saith he, *not onely to oblige my Friends but mine enemies*. The like saith *Richard*, *Act 2, Scene 1*.

*I doe not know that Englishman alive
With whom my soule is any jott at odds,
More than the Infant that is borne to night;
I thank my God for my humilitie.*

Other stuff of this sort may be read throughout the whole Tragedie, wherein the Poet us'd not much licence in departing from the truth of History, which delivers him a deep dissembler, not of his affections onely, but of religion,"

EIKONOKAΑΣΤΗΣ. 4to. 2d. Edit.
1650, Page 10.

The following reply to Milton, however virulent, does not suggest the least idea of what Dr. Farmer, Mr. Warton, &c. object to him.

" The instances of *Tyrants* counterfeiting Religion are frequent, and that hipocrisie is inseperable from Tyrants by usurpation; such as this libellers Masters, whose want of right, seekes protection from dissembled vertue, but this seldome happens to Kings by just Title, whose power wants not that support. His comparing his late Majesty:

Feb. 6. 1663. Pepys says — "I walked up and down, and looked upon the new Theatre in Covent Garden, which will be very fine "

Mr Thomas Killigrew, the original Patentee of the Theatre Royal. was Page of Honour, to Charles 1st and Groom of the Bed Chamber to Charles 2^d. — in 1651 he was appointed resident at Venice — the Venetians were so much scandalized by his irregularities that they compelled him to leave the Republic, and a complaint was preferred against him to Charles 2^d. at Paris, by their Ambassadors

Killigrew, and the principal actors in his company, obtained from the Earl of Bedford, a Lease for 41 years, of a piece of ground, lying in the Parishes of S^t Martin in the fields, and S^t Pauls Covent Garden, known by the name of the Riding Yard. — the Leasees according to a condition of the Lease, expended £1500 in erecting a Theatre, and were to pay a Rent of £50 for the ground — the Theatre was 112 feet in length, from East to West, and 59 feet in breadth from North to South.

| Dramatic Census for 1811 |

Downes calls this Theatre from the first, the Theatre in Drury Lane — but it was not so called originally — the usual appellation of it was, the Theatre Royal, simply — Shadwell's Miser was printed 1672 — he says — "it was the last play acted at the King's Theatre in Covent-Garden, before the fatal fire there" — a new Theatre was opened by the King's Company in 1674 — each of these Theatres was built on the site, where the modern Theatre, called Drury Lane, now stands — in the Epilogue to the Disappointment, it is said —

" In Comedy, your little selves you meet,

 Tis Covent-Garden drawn in Bridges Street."

and in that to S^r Bourly Nice —

" Our Bridges Street is grown a Strumpet fair "

Ariadne, was printed in 1674. — it is said to have been acted at the Theatre Royal, in Covent Garden. I have not met with any Play, which is expressly said in the title-page, to have been acted in the Theatre Royal in Drury Lane, till after the division of the company in 1695 — nor am I aware that the Theatre is called Drury Lane in any Preface — even in 1704 Love the Leveller, is said, in the title page, to have been acted

at the Theatre Royal in Bridges Street. Covent Garden. — On the
25th of January, 1719-20 an Order for Silence. was issued from the
Chamberlains Office — it was directed to the Managers of the
Theatre Royal in Drury Lane, in Covent Garden.

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a Patent from the King, in order to Create them the King's Servants; and from that time, they called themselves his Majesty's Company of Comedians in Drury Lane.

B

Whose

Majest: to knowne usurpers, that confirmed their Crownes, gained by robbery, and kept with falshood and blood, [by counterfeiting religion,] shewes his odious shamelesnes in the dissimilitude, & whoever observes the prophane assumption of the Titles of pietie, by these Monsters, & their hypocriticall professions, to maske their wicked ends, shall finde, that *Andronicus Connenus*, and our English *Rich. 3.* came short of them, not only in counterfeiting Religion, and conscience, but in falshood and crueltie. Insteede of Shakespeares scene of *Rich. 3.* the libeller may take the Parliaments declaration of the 29. May, where their words are. *The providing for the publique peace and prosperitee of his Majest: and all his Realmes, we protest in the presence of the all-seeing Deitie to have been, and still to be, the only end of our Councells, & endeavours, wherein wee have resolved to continue freed, and enlarged from all private aimes, personall respects, or passions whatsoever, and againe in their petition of the second of June, they tell him, that they have nothing in their thoughts, and desires more pretious, and of higher esteeme next to the honour, and immediate service of God, then the just, and faithfull performance of their dutie to his Majest: and the libeller will not finde in historie or poet, wordes of a deeper hipocrisie in the mouth of a villaine, nor more contradicted by their Actions. That which he adds from his Testimony out of Shakespeare of the imagined vehemence of Rich. the 3. in his dissembled professions, holds noe proportion with theis hipocrisies, really acted, not fancied by a poet, and this libeller hath learnt to act a part out of Shakespeare, and with Rich. 3. accusing loyaltie, and innocency for high Crymes, and crying out against their wickednes, that sought to restore the disposessed heires of the Crowne to their right, and amplifying their offence, as the highest against God, and man, and wherein comes the libeller short of his patterne in this scene?"*

EIKON AKΛAETOΣ. 4to. 1651. Page 81.

This last quotation might perhaps have been spared, but that it was thought necessary to bring the whole into one point of view; to, as it is conceived, the entire exoneration of *Milton*, so far as relates to his supposed censure of *Charles*, for merely the reading of *Shakspeare*: should the argument be thought undeserving of so much notice, it may be said, with Mr. Richardson, "These indeed are trifles; but even such contract a sort of greatness, when related to what is great."

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W.

See Hayley's 'Life of Milton'. also p. 70.

123.

Whose names were viz. †

Mr. Theophilus Bird,	Mr. Robert Shatterel,
4 Mr. Hart,	Mr. William Shatterel,
5 Mr. Mohun,	Mr. Duke,
7 Mr. Lacy,	Mr. Hancock,
6 Mr. Burt,	1 Mr. Kynaston,
3 Mr. Cartwright,	2 Mr. Winterfel,
Mr. Clun,	Mr. Bateman,
Mr. Baxter,	Mr. Blagden.

Note,

† It appears by this List of the Actors of Drury-Lane, that all the Performers who had acted before the Civil Wars, were selected to complete the King's Company; and *Kynaston* taken from the Company that acted under *Rhodes*, the Bookseller, at the Cock-Pit, Drury-Lane.

2 *Winterfel* originally belonged to the Private House in Salisbury-Court; and is mentioned in the Key to the Rehearsal, as a very judicious Actor.

3 *Cartwright* was of the same Company of Actors as *Winterfel*.

4 *Hart* was Apprentice to *Robinson**, an Actor who lived before the Civil Wars; he afterwards had a Captain's Commission, and fought for Charles the First. He acted Women's Parts when a Boy.

5 *Mohun* was brought up under *Robinson*, as *Hart* and others were; in his youth he acted *Bellamante*, in *Love's Cruelty*, which Part he retained after the restoration.

6 *Burt* was a Boy or Apprentice to *Shanke***, and acted in his youth Women's Parts; this seems to have been the Practice of the old Actors to initiate their Apprentices in Women's Characters.

7 *Langbaine* speaks of *Lacy*† as of the most perfect Comic Actor of his time; he was one of the Recruits which they engaged in the King's Company, for there is no trace of his having ever acted before the Restoration. He wrote three Plays and died about the year 1684. D.

* See an interesting account of *Robinson* in Malone's Appendix to Johnson and Steevens's Shakspeare, Vol. 1, Page 57. To which the following may be added.

"Reader, this play was made but th'other day.
Yet 'tis not stuff'd with names of Gods,——"

Nor has't a part for *Robinson*, whom they
At School account essential to a Play."

Dedication of *Cowley's Love's Riddle*.

** See an account of *Shanke*, Malone, *ibid.*

† See an account of *Lacy* and his works, *Biographia Dramatica*, Vol 1, page 277. W.

Hart and blun, were bred up Boys at Blackfriars, and acted Womens parts — Hart, acted the Duchess in the Tragedy of the Cardinal, which was the first part that gave him reputation. blun, Pepys considered as one of the best Actor in the Kings company — Burt, was a Boy, first under Shauke, at the Blackfriars, and then under Beeston at the Coek Pit — he played Clariana, in Loes bruelly — Robert Shatterel, was a performer of repute — William, seems to have been an Actor of the lowest rank.

Downes is incorrect with regard to M^{rs} Boutill — she was
certainly on the stage in 1663 or 1664 — M^{rs} Ann Marshall, was
the elder sister, and the great actress — previously to the publication
of Pepys Diary, little was known of ^{29 MA 55} M^{rs} Rebecca Marshall —

Note, These following came not into the Company, 'till after they had begun in *Drury-Lane*.

Mr. Hains,	These Four were bred up from Boys, under the Master
Mr. Griffin,	
Mr. Goodman,	
Mr. Lyddoll,	
Mr. Charleton,	
Mr. Sherly,	ACTORS.
Mr. Beeston §,	Mr. Bell,
	Mr. Reeves*,
	Mr. Hughs,
	Mr. Harris.

Women.

Mrs. Corey,	NOTE, these following came into the Company some few Years after.
Mrs. Ann Marshall,	
Mrs. Eastland,	
Mrs. Weaver,	
Mrs. Uphill,	
Mrs. Knepe,	Mrs. Boutel,
Mrs. Hughs.	Mrs. Ellin Gwin,
	Mrs. James.
	Mrs. Rebecca

§ Verfes by *Christopher Beeston*, a Player, are prefixed to *Heywood's* Apology for Actors, 1612. Possibly he was the Father of *this* *Beeston*. W.

* *Reeves* is in the copy this edition was printed from; but the table of errata prefixed thereto says, *Read Reeves for Knight*. Quere, which is the right name? *Mrs Knight* occurs in the following list of Women; I therefore think the erratum should have been *Read Knight for Reeves*. 29 MA 35 W.

Mrs. Rebecca Marshal,	Mrs. Verjuice,
Mrs. Rutter.	Mrs. Knight*.

The Company being thus Compleat, they opened the New Theatre in *Drury-Lane*, on *Thursday* in *Easter Week*, being the 8th Day of *April*, 1663, with the Humorous Lieutenant.

Note, This Comedy was Acted Twelve Days Successively.

I. } Beaumont & Fletcher

The Humorous Lieutenant.

King,	Mr. Winterfel,
Demetrius,	Mr. Hart,
Seleucus,	Mr. Burt,
Leontius,	Major Mobun,
Lieutenant,	Mr. Clun,
Celia,	Mrs. Marshal.

II.

* Rule a Wife, and Have a Wife. } B. J. J.

Don Leon,	Major Mobun,
Don Juan de Castro,	Mr. Burt,
Michael Perez,	Mr. Hart,
Cacafogo,	Mr. Clun,
Margaretta,	Mrs. Ann Marshal,
Estifania,	Mrs. Boutel.

III.

* This list of "*Women*" stands thus, in regard to its division in two pages, in the first edition. I don't know whether Downes meant that *Marshal*, *Rutter*, *Verjuice*, and *Knight*, "came into the Company some few Years after," or *Boutel*, *Gwin*, *James*, *Verjuice*, and *Knight*; whose names stand in the right-hand column, over which is his "*NOTE*."
W.

"My copy reads "Don John Decastro" J. B.

By his Majesty's Company of Comedians
At the new Theatre in Drury Lane.
This Day being Thursday April 8. 1663. will be
acted

A Comedy call'd
The Humorous Lieutenant.

The King	Mr Wintered
Demetrius	Mr Hart
Seleucus.	Mr Burt.
Leontius	Major Mohun.
Lieutenant	Mr Blun
Helia.	Mr Marshall.

The Play will begin at three o'clock exactly
Boxes 4^s — Pit 2^s 6^d — Middle Gallery 1^s 6^d
Upper Gallery 1^s.

* This cast must be that of 1663 or 1664 as Blun's, and
Mr Boutills names appear in it.

Pepys saw the Fox, Jan. 14. 1665.

Pepys saw the Silent Woman, June 1. 1664.
29 MA 55

Pepys saw the Alchemist, August 3. 1664.

J. R.

ROScius ANGlicANUS.

III.

The Fox.

Ben Jonson.

Volpone,	Major Mobun,
Molca,	Mr. Hart,
Corbaccio,	Mr. Cartwright,
Voltore,	Mr. Shatterel,
Corvino,	Mr. Burt,
Sir Politique Wou'd-be,	Mr. Lacy,
Peregrine,	Mr. Kynaston,
Lady Wou'd be,	Mrs. Corey,
Celia,	Mrs. Marshal,

IV.

The Silent Woman.

Morose,	Mr. Cartwright,
True-Wit,	Major Mobun,
Clerimont,	Mr. Burt,
Dauphine,	Mr. Kynaston,
Sir Amorous,	Mr. Winterfel,
Sir John Daw,	Mr. Shatterel,
Captain Otter,	Mr. Lacy,
Epicene,	Mrs. Knepe,
Lady Haughty,	Mrs. Rutter,
Mrs. Otter,	Mrs. Corey.

V.

The Alchemist.

Subtle,	Mr. Winterfel,
Face,	Major Mobun,
Sir Ep. Mammon,	Mr. Cartwright,
Surly,	Mr. Burt,
Ananias,	Mr. Lacy,
*Wholesome,	Mr. Bateman,
Dol Common,	Mrs. Corey,
Dame Plyant,	Mrs. Rutter.

29 MA 55

VI.

*Wholesome. There is no such character in The Alchemist; perhaps it should be Tribulation, which is wanting in this list; as also are Lovewit, Dapper, Druggier, and Kastril.

Vide p. 17. Note.

J. R. 1663.

14

ROSCIUS ANGELICANUS.

VI.

The Maid's Tragedy.

| B. and J. |

King,
Melantius,
Amintor,
Calianax,
Evadne,
Aspatia,

Mr. *Wintersel*,
Major *Mobun*,
Mr. *Hart*,
Mr. *Shatterel*,
Mrs. *Marshal*,
Mrs. *Boutel*.

VII.

King and no King.

Arbaces,
Tygranes,
Mardonius,
Gobrias,
Lygones,
blun. Belus,
Arane,
Panthea,

Mr. *Hart*,
Mr. *Burt*,
Major *Mobun*,
Mr. *Wintersel*,
Mr. *Cartwright*,
Mr. *Shatterel**,
Mrs. *Corey*,
Madam *Gwin*.

VIII.

Rollo, Duke of Normandy.

| Fletcher. |

Rollo,
Otto,
Aubrey,
La Torch,
Dutchess,
Edith,

Mr. *Hart*,
Mr. *Kynaston*,
Major *Mobun*,
Mr. *Burt*,
Mrs. *Corey*,
Mrs. *Marshal*.

IX.

The Scornful Lady.

| B. and J. |

Elder Loveless,
Younger Loveless,
Welford,
Sir Roger,
The Lady,
Martha,
Abigail,

Mr. *Burt*,
Mr. *Kynaston*,
Mr. *Hart*,
Mr. *Lacy*,
Mrs. *Marshal*,
Mrs. *Rutter*,
Mrs. *Corey*,

X.

* Sometimes spelt Shatterel, and sometimes Shatterel, in the original. W.

Rymer particularly praises Hart and Mohun, in Amintor
and Melantius — "there" says he, "we have our Roscius and
Esopus both on the Stage together"

Dec. 7. 1666. Pepys says. that the younger Mr Marshall
acted in the Maid's Tragedy — probably Aspatia.

25th Jan^y 1661. [80] "After divers years since I had seen a Play. I
went to see acted 'The Scornful Lady' at a new Theatre in Lincoln's Inn Fields
[Boily's Memoirs.]

Downes is incorrect — the Father, is Brissac — the Uncle, is Miramour — the Lady is Angelina — the Servant is Charles — and his Wife, Lily. — Lelia Bianca is one of the principal characters in the Wild Goose Chase.

There is an Edition of Othello, with the following cast. —
Othello — Hart. Iago — Mohun Cafrio — Kynaston Brabantio —
bartisright. Roderigo — Burton Duke — Lyal Gratiano — Griffin
Ludovic — Harris blown — Harris Desdemona — Mr Gore.
Emilia — Mr Rutter Bianca — Mr James.
29 MA 55

1669. Pepys says. that blun used to act Iago, and that Hart had given up Cafrio.

X.

The Elder Brother.

| Fletcher. |

Charles,
Eustace,
Their Father,
The Uncle,
Charles's Man,
Lady,
Lilia Bianca,

Mr. Burt,
Mr. Kynaston,
Mr. Loveday,
Mr. Gradwel,
Mr. Shotterel,
Mrs. Rutter,
Mrs. Boutel.

XI.

The Moor of Venice.

| Shakespeare |

Brabantio,
Moor,
Cassio,
Iago,
Rodorigo,
Desdemona,
Emilia,

Mr. Cartwright,
Mr. Burt,
Mr. Hart*,
Major Mobun,
Mr. Beeston,
Mrs. Hughs,
Mrs. Rutter.

XII.

King Henry the Fourth.

| Shakespeare |

King,
Prince,
Hotspur,
Falstaff,
Poyns,

Mr. Winterfel,
Mr. Burt,
Mr. Hart,
Mr. Cartwright,
Mr. Shotterel,

XIII.

* *Mr. Hart* became soon so superior to *Burt*, that he took the lead of him in almost all the Plays acted at Drury-Lane; *Othello* was one of his master-parts.

29 MA 55

D.

+ *Falstaff*.] *Lacy* play'd *Falstaff* during the life of *Cartwright*; on account, I suppose, of his superior excellence: *Langbaine* speaks of *Lacy's* admirable representation of *Falstaff*.

D.

J. R. 1667.

16

ROSCIUS ANGLICANUS.

XIII.

The Maiden Queen.

Lyfimantes,	Mr. Burt,
Philocles,	Major Mobun,
Celadon,	Mr. Hart,
Queen,	Mrs. Marshal,
Asteria,	Mrs. Knep,
Florimel,	Mrs. Elen. Gwin,
Meliffa,	Mrs. Corey.

XIV.

Mock Astrologer.

Dryden.

Don Alonzo,	Mr. Wintersel,
Don Lopez,	Mr. Burt,
Belamy,	Major Mobun,
Wildblood,	Mr. Hart,
Mafkal,	Mr. Shatterel,
Theodosia,	Mrs. Hughs,
Jacyntha,	Mrs. Elen. Gwin,
Aurelia,	Mrs. Quyn.

XV.

Julius Cæsar*.

Shakspeare.

Julius Cæsar,	Mr. Bell,
Cassius,	Major Mobun.
Brutus,	Mr. Hart,
Anthony,	Mr. Kynaston,
Calphurnia,	Mrs. Marshal,
Portia,	Mrs. Corbet.

Note, That these being their Principal Old Stock Plays;
yet in this Interval from the Day they begun, there were
divers others Acted.

As

* In this list of fifteen plays, there are seven of Beaumont and
Fletcher, three of B. Jonson, and three [only] of Shakspeare, so little
was this great author known and followed at that time. D.

In the following list of twenty-one plays, there are, at most, but
two by Shakspeare. W.

| Secret-Love, or | the Maiden Queen. by Dryden.

Pepys speaks in the highest terms of Nell Gwynnes acting in this Play.

| Evening's Love. or | the Mock Astrologer. by Dryden.

* These two pieces are Dryden's "Secret Love: or the Maiden Queen" and "An Evening's Love, or the Mock Astrologer" I know not how Downer came to rank them with the old Stock Plays

J. B.

For some account of these Plays. see Supplement to page 17.

Indian Emperor, or the Conquest of Mexico. — This Play was not published till 1667 — but it was entered on the Stationers Books May 26. 1665 — | Malone. | — before which time it had certainly been acted.

29 MA 55

Dryden tells us in his Essay on Dramatick Poesy, that no serious Plays since the Restoration, had been more successful than the Siege of Rhodes, Murtopha, and the Indian Queen, and the Indian Emperor.

As	
Cataline's Conspiracy*.	Argalus and Parthenia.
The Merry Wives of Windsor.	Every Man in his Humour.
The Opportunity.	Every Man out of his Humour.
The Example.	The Carnival: See p. 127.
The Jovial Crew.	Sejanus.
Philaster.	The Merry Devil of Edmonton.
The Cardinal.	Vittoria Corfombona. <i>clp</i>
Bartholemew Fair.	The Beggars Bush.
The Chances.	The Traytor.
The Widow.	Titus Andronicus.
The Devil's an Ass.	

These being Old Plays, were acted but now and then; yet *x* being well performed, were very satisfactory to the Town.

Next follow the Plays writ by the then *Modern Poets*, As

The Indian Emperour. <i>x</i> Dryden.	
Emperour,	Major Mobun,
Odmar,	Mr. Wintersel,
Guyomar,	Mr. Kynaston,
Priest,	Mr. Cartwright,
Cortez,	Mr. Hart,
Vasquez,	Mr. Burt,
Cydaria,	Mrs. Elen. Gwin,
Almeria,	Mrs. Marshal.

C

Plain

**Catiline*.] This (*B. Jonson's* favourite) was condemned on its original representation, and though *Hart's* excellent action kept it alive during the Reign of *Charles II.* it has never been revived since the death of that actor. D.

Since the foregoing sheet was printed off, *The Rev. Mr. Whalley*, the learned Editor of *Ben Jonson*, has done me the favour to point out a mistake in the note, page 13, relating to *Wholsome* in *THE ALCHEMIST*; that being the Sur-name of *Tribulation*: *e. g.*

Subtle. O, you are sent from master *Wholsome*,
Your teacher?

Ananias. From *Tribulation Wholsome*,
Our very zealous pastor.

29 MA 55 A2, Sc. 5. W.

x Variation " These being all good Plays,
were acted but seldom "

Plain Dealer.

| Wycharley. |

Manly,	Mr. Hart,
Freeman,	Mr. Kynaston,
Vernish,	Mr. Griffin,
Novel,	Mr. Clark*,
Major Oldfox,	Mr. Cartwright,
Lord Plausible,	Mr. Haines,
Jerry Blackacre,	Mr. Charleton,

Women.

Olivia,	Mrs. Marshal,
Fidelia,	Mrs. Boutel.
Eliza,	Mrs. Knep,
Widow Blackacre,	Mrs. Corey.

Tyrannick Love.

| Dryden. |

Maximin,	Major Mobun,
Porphyrius,	Mr. Hart,
Placidius,	Mr. Kynaston,
Nigrinus,	Mr. Beeson,
Amariel,	Mr. Bell,
Charinus,	Mr. Harris,
Valerius,	Mr. Lydal,
Albinus,	Mr. Littlewood,
Apollonius,	Mr. Cartwright,

Women.

Empress,	Mrs. Marshal,
Valeria,	Mrs. Elen. Gwin,
St. Catharine,	Mrs. Boutel.
Nakar,	Mrs. Knep,
Damilcar,	Mrs. James.

Ellen.

Aureng

* Mr. Clark.] This Actor seems to have made a figure for a short time only; I do not find his name after the junction of the companies in 1681.
D.

This Comedy was not printed till 1677. but it must have been acted in 1674. as it is mentioned by Dryden in the Preface to his State of Innocence, which was registered at Stationers Hall. April
17. 1674

Dryden says of this Play — " the Author, whom I am proud to call my friend, has obliged all honest and virtuous men, by one of the most bold, most general, and most useful satires, which has been presented on the English Theatre "

Tyrannick Love. | or the Royal Martyr. | — Malone says. — This Play was entered on the Stationers Books. July 11. 1669. and therefore made part of the theatrical entertainment of the preceding Winter " — It is clear from the Epilogue, that it came out in the Spring. Nell Gwynne complains of being killed.
" in the prime

Of Easter term, in Tart and cheese cake time.

Aurengzebe. | or the Great Mogul. | — This Tragedy was entered
on the Stationers Books. Nov 29. 1675. and had probably been
acted in the Spring of that year

| Rival Queens. or the Death of | Alexander the Great.

Entered at Stationers Hall. Jan 31. 1677-8.
29 MA 55

ROSCIUS ANGLICANUS.

Aureng Zebe.

| Dryden. |

Old Emperour,	Major Mohun,
Aureng Zebe, <i>his Son</i> ,	Mr. Hart,
Morat, <i>the younger Son</i> ,	Mr. Kynaston,
Arimant,	Mr. Wintersel,

Women.

Nourmahal, <i>the Empress</i> ,	Mrs. Marshal,
Indamora,	Mrs. Cox,
Melesinda,	Mrs. Corbet.

Alexander the Great.

| See. | 1677. |

Alexander,	Mr. Hart,
Clytus,	Major Mohun,
Lyfimachus,	Mr. Griffin,
Hephestion,	Mr. Clark,
Cassander,	Mr. Kynaston,
Poliperchon,	Mr. Goodman*.

Women.

Syfigambis,	† Mrs. Corey.
Statira,	Mrs. Boutel.
Roxana,	Mrs. Marshal †.

All for Love, or the World well Lost.

| Dryden. |

Marc Anthony,	Mr. Hart,
Ventidius, <i>his General</i> ,	Major Mohun.
Dolabella, <i>his Friend</i> ,	Mr. Clark,
Alexas, <i>the Queen's Eunuch</i> ,	Mr. Goodman,
Serapion,	Mr. Griffin.

Women.

Cleopatra,	† Mrs. Boutel,
Octavia,	Mrs. Corey,

C 2

The

* Goodman was afterwards a celebrated actor, and famous for the part of Alexander the Great; which he acted occasionally to please the Dutchess of Cleveland, whom he used familiarly to call *his Dutchess*.

D.

† Mrs. Marshal was the first actres of the King's Theatre; she was a woman of virtue, and tricked into a sham-marriage by a nobleman: King Charles II. obliged him to settle an annual income on the Lady.

D.

p. 75. 29 MA 55

| Mr. Marshall. See Appendix |

The Assignment, or Love in a Nunnery, | Dryden. |

<i>del</i>	Duke of Mantua,	Major Mobun,
	Prince Frederick,	Mr. Kynaston,
	Aurelian,	Mr. Hart,
	Camillo, <i>his Friend</i> ,	Mr. Burt,
	Mario,	Mr. Cartwright,
	Ascanio, <i>Page to the Prince</i> ,	Mr. Reeves*,
	Benito,	Mr. Haines,

Women.

Sophronia,	Mrs. James.
Lucretia,	Mrs. Marshal,
Hippolita, <i>a Nun</i> ,	Mrs. Knep,
Laura,	Mrs. Boutel,
Violetta,	Mrs. Cox.

Mythridates, King of Pontus, | See. |

<i>a</i>	Mythridates,	Major Mobun,
	Ziphares,	Mr. Hart,
	Pharnaces,	Mr. Goodman,
	Archelaus,	Mr. Griffin,
	Pelopidas,	Mr. Wintersel,
	Aquilius,	Mr. Clark.

Women.

Monima,	Mrs. Corbet,
Semandra,	Mrs. Boutel.

The Destruction of Jerusalem, | Browne |

Titus Vespasian,	Mr. Kynaston,
Phraartes,	Mr. Hart,
Matthias, <i>High Priest</i> ,	Major Mobun,
John,	Mr. Cartwright.

Women.

Clarona, <i>D. to Matthias</i> ,	Mrs. Boutel,
Queen Berenice,	Mrs. Marshal.

Marriage.

* See an observation on Reeves and Knight, Page 11. W.

This Comedy was entered at Stationers Hall March 10. 1672-3 —
and was probably acted the end of this year. Dryden. in the Dedication
tells us. that this Comedy succeeded ill in the representation against
the opinion of many of the best judges

Licensed March 20. 1678.

The Destruction of Jerusalem. is in two Parts. and is written
in rhyme. In the Dedication of this Play. Browne says to the
Duchess of Portismouth — "I fix your Graces Image at this
Jewish Temple Gate, to render the Building sacred."

Argalion - Lydall .. Eubulus - Wation . Philotis - Mr Reeve
1

Acted for the first time 19th October . 1667 .
29 MA 55

J. R. — 1667

ROSCIUS ANGLICANUS;

21

Marriage Alamode.

Polydamus,	Mr. Wintersel,
Leonidas,	Mr. Kynaston,
Harmogenes,	Mr. Cartwright,
Rhodophil,	Major Mobun,
Palamede,	Mr. Burt.

Women.

Palmira,	Mrs. Cox,
Amathea,	Mrs. James,
Doralice,	Mrs. Marshal,
Melantha,	Mrs. Boutel.

The Unhappy Favourite, or the Earl of Essex. (Banks)

The Earl of Essex,	Mr. Clark,
The Earl of Southampton,	Mr. Griffin,
Lord Burleigh,	Major Mobun,

Women.

Queen Elizabeth,	Mrs. Gwin,
Countess of Rutland,	Mrs. Cook,
Countess of Nottingham,	Mrs. Corbet.

The Black Prince. (Lord Overbury.)

King Edward the III.	Major Mobun,
King John of France,	Mr. Wintersel,
The Black Prince,	Mr. Kynaston,
Lord Delaware,	Mr. Hart,
Count Guefelin,	Mr. Burt,
Lord Latimer,	Mr. Cartwright,

Women.

Alizia,	Mrs. Gwin,
Plantaganet,	Mrs. Marshall,
Cleorin,	Mrs. Corey,
Valeria, disguised,	F. Dampont,
A Lady,	Betty Dampont. } x

29 M 55

x h. 75.

The

The Conquest of Granada. 2 Parts. | Dryden.

Mahomet Boabdelin, <i>last</i> }	Mr. Kynaston,
King of Granada }	Mr. Lydal,
Prince Abdalla,	Major Mobun,
Abdemelech,	Mr. Cartwright,
Abenamar,	Mr. Hart,
Almanzor,	Mr. Littlewood,
Ferdinand, <i>K. of Spain</i> ,	Mr. Bell.
Duke of Arcos,	

Women.

Almahide, <i>Q. of Granada</i> ,	Mrs. Elen Gwin,
Lindaraxa,	Mrs. Marfbal,
Benzaida,	Mrs. Boutel,
Esperanza,	Mrs. Reeves*,
Isabella, <i>Q. of Spain</i> ,	Mrs. James.

Sophonisba, or Hanibal's Overthrow. | Lee.

Hanibal,	Major Mobun,
Mañibal,	Mr. Burt,
Bomilcar,	Mr. Winterfel,
Scipio,	Mr. Kynaston,
Lelius,	Mr. Lydal,
Massaniſſa,	Mr. Hart,
Massina,	Mr. Clark.

Women.

Sophonisba,	Mrs. Cox,	
Rosalinda,	Mrs. Boutel.	See p. 113.

Note, All the foregoing, both Old and Modern Plays, being the Principal in their Stock and most taking, yet, they Acted

* Mrs. Knight, mentioned in the first list of women, Page 12, has no character set down to her; possibly the erratum already noticed might relate to Mrs. not Mr. Knight and Reeves. W.

The Conquest of Granada, is one Play, in two parts — not two distinct Plays — Malone thinks it probable, that the two parts, were produced in the Autumn of 1769 and the Spring of 1770 — he adds — "they were not entered on the Stationers Books, till Feb. 1670-71, nor published till 1672.

To this list of characters we must add, Osmyn — Beerton, and Selim — Wintershall.

Arviragus and Philicia, written by Lodowick Carle, was
revived at the Lincoln's Inn Fields Theatre, in 1672, with a Prologue
written by Dryden, and spoken by Kart. — the first four lines of it
show that this revival took place during the time the King's company
acted there.

With sickly Actors and an old House too
Were match'd with Theatres glorious and new
And with our Ale house Scenes, and bloatth bare worn
Can neither raise old Plays, nor new actors.

The King's Theatre, was burnt in January. 1671-2 — the
King's Company in this distress, removed to Lincoln Inn Fields,
which had been vacant since the preceding November — He opened
26th Feb. 1671-2 with the Play of, Wit without Money — Mohun acted
Valentine. | Langbaine and Malone!

Dryden, wrote a Prologue for the first performance.

From that hard climate we must wait for bread
Whence e'en the natives forc'd by hunger fled
Our Stage does human chance present to view
But neer before was seen so sadly true.
You are chang'd too, and your pretence to see
Is but a nobler name for charity.

For some account of these Plays. see Supplement to pa 23

Sangbaine, who had seen. | The Changes. or | Love in a Maze
acted. says. " this Play has been received with success in our time.
Lacy. acted Jonny Thump, S^r Gervase Simple's Man. with great
applause. " Thump however speaks but 43 lines, and they do
not seem to afford scope for capital acting — Lacy. it is possible
might make some addition to the character.

+ In my copy the second and third lines run thus
29 MA. 55,
Bayes, Leg. Jonny Thump in Love in a Maze
In these three excellency. the Court gave him the Bayes

Acted divers others, which to Enumerate in order, would tire the Patience of the Reader. As *The Country Wife*; *Love in a Wood*, or *St. James's-Park*; *Amboyna*; *The Cheats*; *Selinda*; *The Surprizal*; *Vestal Virgin*; *The Committee*; *Love in a Maze*; *The Rehearsal*: In which last, Mr. Lacy,

For his just acting, all gave him due praise,
His part in *The Cheats*, Jony Thump, Teg, and Bayes, }
In these Four excelling; the Court gave him the Bays. †

And many others were acted by the Old Company at the Theatre-Royal, from the time they begun, 'till the Patent descended to Mr. Charles Killigrew, which in 1682, he joined it to Dr. Davenant's Patent, whose Company acted then in *Dorset Garden*, which upon the Union, were created the King's Company: After which, Mr. Hart* Acted no more, having a Pension to the Day of his Death, from the United Company.

I must not omit to mention the Parts in several Plays of some of the Actors; wherein they excelled in the performance of them. First, Mr. Hart, in the Part of *Arbaces*, in *King and no King*; *Amintor*, in the *Maids Tragedy*; *Othello*; *Rollo*; *Brutus*, in *Julius Cæsar*; *Alexander*; towards the latter end of his Acting, if he acted in any one of these but once in a fortnight, the house was filled as at a new play, especially *Alexander*; he acting that with such grandeur and agreeable Majesty, that one of the Court was pleased to honour him with this commendation; that *Hart* might teach any King on earth how to comport himself §.

He

† *Downes* was determined that his *verse* should not put his *prose* out of countenance.

* Mr. Hart acted no more] *Downes* takes no notice of *Mobun's* quitting the stage, who was one of the greatest performers belonging to the King's Theatre; we must therefore suppose that he died sometime before the union of the Two Companies: possibly his death might accelerate the agreement, as the loss of him must have been severely felt by the Company he belonged to.

§ The great Critic, *Rymer*, in his Dissertation on Tragedy speaks thus of this celebrated Actor, "The eyes of the audience are prepossessed and charmed by his action, before aught of the Poet can approach their ears; and to the most wretched of Characters *Hart* gives a lustre which dazzles the sight that the deformities of the Poet cannot be perceived."

He was no less excellent [*inferior*, in the original,] in Comedy; as *Mosca*, in the Fox; *Don John*, in the Chances; *Wildblood*, in the Mock Astrologer; with sundry other Parts. In all the Comedies and Tragedies he was concern'd [in]; he perform'd with that exactness and perfection; that not any of his successors have equall'd him.

Major *Mobun*, he was eminent for *Volpone*; *Face*, in the Alchemist; *Melantius*, in the Maid's Tragedy; *Mardonius*, in King and no King; *Cassius*, in Julius Cæsar; *Clytus*, in Alexander; *Mithridates*, &c. An eminent Poet seeing him act this last, vented suddenly this saying; *Oh, Mobun, Mobun! thou little man of mettle, if I should write a 100 Plays, I'd write a part for thy mouth**; in short, in all his parts, he was most accurate and correct.

Mr.

* This was an expression of *Lee*, as it is said; yet he was himself so good a reader of his own Tragedies, that *Mobun* frequently threw down his part, in despair of approaching to his excellence of expression. King *Charles 2d.* being asked how he liked *Mobun's* acting in a certain Play? said that *Mobun*, or *Moon* as usually pronounced, *shone like the Sun*, and *Hart* like the *Moon*†. No man had the art of putting spirit and passion into the heaviest poetry like *Mobun*; *Rymer* celebrates both these great Actors in his Remarks on Tragedy‡. Yet notwithstanding the acknowledged abilities of *Hart* and *Mobun*, they were confined to two or three walks of playing; they were not, like *Betterton* and *Harris*, general actors §.

D.

† *Charles 2d.* is somewhere characterized as having *never said a foolish thing, nor ever done a wise one*; (the latter imputation, however, is contradicted by the note at bottom of Page 19,) this play upon the words *Sun* and *Moon* might pass for wit in a King, but would not be so reputed in a Subject.

‡ The proper title of *Rymer's* Remarks is "*The Tragedies of the Last Age considered, &c.*" in which the following compliment is paid to *Hart* and *Mobun*. "We may remember (however we find this scene of *Melanthius* and *Amintor* written in the Book) that at the Theater we have a good Scene Acted; there is work cut out, and both our *Æsopus* and *Roscius* are on the Stage together:—Whatever defect may be in *Amintor* and *Melanthius*, Mr. *Hart* and Mr. *Mobun* are wanting in nothing. To these we owe what is pleasing in the Scene; and to this Scene we may impute the success of the *Maids Tragedy*."

2d. Edit. 1692, Part 1, Page 138.

§ *Randolph's* complimentary verses "To his dear friend *Thomas Riley*," prefixed to his Comedy of *The Jealous Lovers*, in which *Riley* performed, are not inapplicable to *Mobun*; both for the excellence of his acting, and the smallness of his stature.

W.



It appears from Pepys that Monk arrived in London, on the 2^d or 3^d of February — Downes and Wright, say, that Rhodes' Company acted at the Bock. Pit in Durvy Lane — Downes seems to have copied Wright — and they are probably both wrong — it is certain from Pepys that the old Actors were in possession of the bock. Pit in 1660 — and that Rhodes Company were acting at White Friars. | or Salisbury Court as it is more usually called. | in March 1661 — previously to the publication of Pepys' Diary, it was certain that Salisbury Court, had been re-opened soon after the Restoration, as the Rump which was acted and printed in 1660 is said in the title page to have been acted at the Private House in Dorset Court. — Dorset Court and Salisbury Court, were undoubtedly the same place. 29 MA 55

As James Nokes. | the celebrated Actor. | began with playing female parts, he was no doubt the younger brother, and Robert Nokes, the elder. Downes, calls them from the first, Nokes, but it is certain that their name was at this time, Noke.

Mr. *Wintersel*, was good in Tragedy, as well as in Comedy; especially in *Cokes*, in Bartholemew Fair; that the famous Comedian *Nokes* came in that part far short of him. x

Then Mr. *Burt*, *Shatterel*, *Cartwright*, and several other good actors, but to particularize their commendations would be too tedious; I refer you therefore to the several Books, their names being there inserted.

Next follows an account of the rise and progression of the Duke's Servants, under the Patent of *Sir William Davenant*; who, upon the said junction in 1682, remov'd to the Theatre-Royal in *Drury-Lane*; and [were] created the King's Company. of

In the Year 1659, General *Monk*, marching then his army out of *Scotland* to *London*, Mr. *Rhodes*, a Bookseller, being Wardrobe-Keeper formerly (as I am informed) to King *Charles* the First's Company of Comedians in *Black-Friars*, getting a License from the then Governing State, fitted up a house then for Acting call'd the *Cock-Pit* in *Drury-Lane*, and in a short time compleated his company.

Their Names were, viz.

Mr. *Betterton*,
Mr. *Sheppy*,
Mr. *Lovel*,
Mr. *Lilliston*,
Mr. *Underhill*,
Mr. *Turner*,
Mr. *Dixon*,
Robert Nokes.

NOTE, These six commonly Acted Womens Parts.

Mr. *Kynaston*,
James Nokes,
Mr. *Angel*,
*William Betterton**,
Mr. *Moseley*,
Mr. *Flويد*.

D

The

* *William Betterton*.] This Actor has been supposed by *Curl*, and others, to be the son of Mr. *Thomas Betterton*; but the absurdity of such a suggestion appears from this List of the Actors of *Sir William Davenant's* Company. He could not be much younger than his name-fake.

Possibly he was brother to *Thomas Betterton*.

D.

W.

* *Dennis* speaks highly of his Master
Slender.

The Plays there Acted were,

The Loyal Subject.	Rule a Wife and Have a Wife.
Maid in the Mill.	The Tamer Tamed. *
The Wild Goose Chase.	The Unfortunate Lovers.
The Spanish Curate.	Aglaura.
The Mad Lover.	Changling.
Pericles, Prince of Tyre.	Bondman*.
A Wife for a Month.	<i>With divers others.</i>

but. Mr. Betterton, being then about 22 Years Old, was highly applauded for his acting in all these plays; but especially for The Loyal Subject; The Mad Lover; Pericles; The Bondman; Desfores, in the Changling: his voice being then as audibly strong, full, and articulate, as in the prime of his acting.

Mr. Sheppy performed Theodore in the Loyal Subject; Duke Altophil, in the Unfortunate Lovers; Asotus in the Bondman; and several other Parts very well: But above all the Changling, with general Satisfaction.

Mr. Kynaston acted Arthiope, in the Unfortunate Lovers; the Princess, in the Mad Lover; Aglaura; Ismenia, in the Maid in the Mill; and several other Womens Parts: he being then very young, made a compleat Female Stage Beauty; performing his Parts so well, especially Arthiope and Aglaura, being Parts greatly moving compassion and pity; that it has since been disputable among the judicious, whether any Woman that succeeded him so sensibly touch'd the Audience as he †. ✕

Mr.

* Bondman.] This was the only Play of Massinger revived after the Restoration; till Mr. Betterton took a fancy to the Part of Paris, in the Roman Actor. D.

† After the Restoration, (we are told by old Mr. Cibber,) it was a frequent practise of the ladies of quality, to carry Mr. Kynaston the actor, in his female dress, after the play, [which began then at three o'clock] in their coaches, to Hyde-Park.

Malone's Supplement, Vol. 1, Page 34. W.

* The Woman's Prize: or the Tamer Tamed.

For some account of these Plays. see Supplement to page 26.

Even at that time he gave a proof of the versatility of his talents — De Flores is a part which requires a first-rate Actor, but it seems badly calculated for a young man.

August 10. 1660. Pepys says — "I saw the Loyal Subject at the boock Pit, where one Kynaston, a boy, acted the Duke's Sister. | Olympia | but made the loveliest lady. that I ever saw in my life. "

It does not appear at what precise time. Kynaston left Rhodes' Company, but it is certain that he had joined the old Actor, before the 10th of August. 1660.

On the 15th of January 1662. a Patent was granted to "Sir William
 Davenant. Knt. his Heirs and Assigns — / superseding that granted
 two years before. / — for erecting a new Theatre, and establishing a
 company of Actors, in any place within London or Westminster, or the
 suburbs of the same: and that no other but this Company, and one other
 company by virtue of a like Patent to Thomas Killigrew Esquire,
 should be permitted within the said Liberties "

Matthew Medbourne was committed to Newgate Dec 26.
 1670. and died there on the 19th of March following.

Mr. James Nokes acted first *The Maid in the Mill*; after him *Mr. Angel*; *Aminta*, in the same play was acted by *Mr. William Betterton* (who not long after was drowned in swimming at *Wallingford*). They acted several other Womens Parts in the said Plays, very acceptable to the Audience: *Mosely* and *Floid* commonly acted the Part of a Bawd and Whore.

In this interim, *Sir William Davenant* gain'd a Patent from the King, and created *Mr. Betterton*, and all the rest of *Rhodes's* Company, the King's Servants*; who were Sworn by my Lord *Manchester*, then Lord Chamberlain, to serve his Royal Highness the Duke of *York*, at the Theatre in *Lincoln's-Inn Fields*.

Note, *The four* following were new Actors taken in by *Sir William*, to compleat the Company he had from *Mr. Rhodes*.

Three

<i>Mr. Harris,</i>		<i>See p 11.</i>		<i>Mr. Richards,</i>
<i>Mr. Price,</i>				<i>Mr. Blagden.</i>

The Five following came not in 'till almost a year after they begun.

<i>Mr. Smith,</i>			<i>Mr. Young,</i>
<i>Mr. Sandford,</i>			<i>Mr. Norris.</i>
<i>Mr. Medburn †,</i>			

Sir

* I do not find that any of *Sir William Davenant's* Company were of the old Stock of Actors, who play'd before the Civil Wars. D.

22 MA 55
 † *Matthew Medburn* was an actor of merit, and no contemptible writer; he translated the *Tartuffe* of *Moliere*, a Comedy, which was acted with Applause. Unfortunately *Medburn* was a bigotted Papist, and his conduct rendered him so obnoxious that, during the prosecution of the Popish Plot, he was thrown into Newgate, and died there. He merited, as *Langbaine* justly observes, a better fate. D.

Sir William Davenant's Women Actresses * were
Note, These Four being his Principal Actresses, he boarded
them at his own House. x

Mrs. Davenport,
Mrs. Saunderson †,

Mrs. Davies,
Mrs. Long.

Mrs. Ann Gibbs,
Mrs. Norris,

Mrs. Holden,
Mrs. Jennings.

His

* It is well known, that in the time of Shakspeare, and for many years afterwards, female characters were represented by boys or young men. Sir William D'Avenant, in imitation of the foreign theatres, first introduced females in the scene, and Mrs. Betterton is said to have been the first woman that appeared on the English Stage. Andrew Pennycuicke played the part of *Matilda*, in a tragedy of Davenport's, in 1655: and Mr Kynaston acted several female parts after the Restoration." x *Malone's Supplement*, Vol. 1, Page 29.

However strange this may appear to those, who have been accustomed to see the Womens Parts performed by Females, it should be remembered that in the infancy of the English stage, whole plays were performed by the Children of Queen Elizabeth's Chapel; and one Boy (Sal. Pavy), who died in his thirteenth year, was so admirable an Actor of *Old Men*, that Ben Jonson, in his elegant epitaph on him, says the *Fates* thought him one, and therefore cut his thread of life. Jonson's Works not having been reprinted these thirty years, and having consequently become very scarce, the insertion of it here may not be unacceptable.

"Epitaph on S. P. a child of Q. El. Chappel.

Weepe with me all you that read

This little storie: [shed,
And know, for whom a teare you
Death's selfe is sorry.

"Twas a child, that so did thrive
In grace and feature, [strive
As Heaven and Nature seem'd to
Which own'd the creature.

Yeeres he numbred scarce thirteene
When *Fates* turn'd cruell,
Yet three fill'd Zodiackes had he
beene

The stages jewell;

And did act, (what now we mone)

Old men so duely, [one,
As, sooth, the *Parcae* thought him
He plai'd so truely.

So, by error, to his fate
They all consented; [late)

But viewing him since, (alas, too
They have repented. [birth)

And have sought (to give new
In bathes to sleepe him;

But, being so much too good for
earth,

Heaven vowes to keepe him."

Ben Jonson's Works, Folio, 1616, P. 808;

And Vol-6, P. 275, Whalley's Edition.

This celebrated Child performed originally in *Jonson's Cynthia's*
Revels, and Poetafter, in the Years 1600 and 1601. W.

† *Mrs. Saunderson*] The appellation of *Mistress* has deceived some
writers who have pretended to give the History of this Lady; they
did not recollect that the title of *Miss* was not given to unmarried Fe-
males 'till after the Revolution, x p 79. D.

x See *Readi Shakspeare* Vol 3 p 312. Edit 1812

In Davenant's Patent, | and doubtless in Killigrew's. | there was a clause to this effect — "Whereas the Women parts in Plays have hitherto been acted by Men, in the habits of Women, at which some have taken offence, we do permit and give leave, for the time to come, that all Women parts be acted by Women."

| Dram. Censur. 1811. |

It appears from Pepys, that Kynarton continued to act female parts till the 7th of January 1661 — and perhaps longer — Pepys saw the Beggars Bush on the 20th of Nov. 1660, at which time the Play was acted entirely by male performers. he was at the same Play again on the 3rd of Jan. 1661. and then, for the first time, he saw Women come upon the Stage — Davenant's Actresses: have generally been considered, as the first English female Performers, but it now appears from Pepys, that Killigrew had female Performers, some Months before Davenant opened his Theatre.

The first light which of Heroic Plays on the English
Theatre was from the labors of William D'Avenant: it being
forbiddon him in the rebellious times to Act Tragedies and
Comedies, because they contained some matter of scandal to those
good People, who could more easily dispose their Lawful Amusements
than endure a wanton Jest; he was forced to turn his Thoughts
another way; and to introduce the Examples of Moral Virtues
writ in Verse, & performed in Recitative Musick. The Original
of this Musick and of the Songs which adorned this Work
he had from the Italian Opera's: but he brightned his
Characters (as I may probably imagine from the
Example of Corneille & some French Poets: In this
Condition did this Part of Poetry remain at His
Majesties Return. Upon growing ^{29 MA 55} to be now
owned by a public Authority, he review'd his Piece of
Rhod^{us} and caus'd it to be acted as a just Drama.

o Variation "his Company rehearsed."

‡ Ib. "Pothecarii Hall"

It appears from Pepys. that Davenant began to act in the last Week of June. 1661.

July 4th. 1661. Pepys says — "I went to the Theatre, but strange to see this house that used to be so thronged, now empty since the Opera began; and so will continue for a while I believe.

August 15 — "To the Opera, which begins again to day, with the Wid^d.[?] never yet acted.

29 MA 55

1. Davenant having acted musical pieces before the Restoration, Pepys. for some time calls his Theatre. the Opera. notwithstanding that regular Tragedies and Comedies were acted there.

2. It had been originally acted at the Blackfriars, and was now revised with alterations — these alterations were not material

His Company being now compleat, *Sir William*, in order to prepare Plays to open his Theatre, it being then a building in Lincoln's-Inn-Fields, rehearsed the First and Second Part of the *Siege of Rhodes*; and the *Wits* at *Apothecaries-Hall*: and in Spring 1662, opened his House with the said Plays, having new Scenes and Decorations, being the first that e'er were introduced in England*.

Mr. *Betterton* acted *Solyman* the Magnificent; Mr. *Harris*, *Alphonso*; Mr. *Lilliston*, *Villerius*, the Grand Master; Mr. *Blagden*, the Admiral; Mrs. *Davenport*, *Roxolana*; Mrs. *Saunderson*, *Ianthe*: All Parts being justly and excellently perform'd, it continued acting 12 days without interruption with great applause.

The next was *The Wits*, a Comedy writ by *Sir William Davenant*; the Part of the elder *Palatine* performed by Mr. *Betterton*; the younger *Palatine* by Mr. *Harris*; *Sir Morglay Thwack*, by Mr. *Underhill*; *Lady Ample*, by Mrs. *Davenport*: All the other Parts being exactly performed, it continued 8 days acting successively.

The Tragedy of *Hamlet*, *Hamlet* being performed by Mr. *Betterton*: *Sir William* (having seen Mr. *Taylor*, † of the *Black-Fryars* Company, act it; who being instructed by the Author Mr. *Shakespeare*) taught Mr. *Betterton* in every particle of it, gain'd him esteem and reputation superlative to

* "Downes himself acted in *The Siege of Rhodes*, on the opening of Sir William D'Avenant's House.—Scenes, however, had been before used in private exhibitions; he ought therefore to have added "on a public theatre." They had been introduced by Sir William, probably in a less perfect state, about four years before the period Downes speaks of, not indeed in a play, but in an entertainment, entitled, "*The Cruelty of the Spaniards in Peru*, exprest by vocal and instrumental musick, and by *Art of perspective in Scenes*. Represented daily at the Cockpit in Drury-Lane, 1658;" a performance which Cromwell, from his hatred to the Spaniards, permitted, though he had prohibited all other theatrical exhibitions"

Malone's Supplement, Vol. 1, Page 18, Note.

† See an Account of *Taylor*, *Idem*, Page 56.

I might have enriched this tract by more numerous and copious extracts from Mr. *Malone's* very curious and elaborate work; but it being in the hands of almost every elegant reader, I have made free with only a few indispensable passages. 29 MA 35 W.

J. J. J. 1662.

30

ROSCIUS ANGLICANUS.

to all other plays*. *Horatio* by Mr. Harris; the *King* by Mr. Lilliston; the *Ghost* by Mr. Richards; (after by Mr. Medburn.) *Polonius* by Mr. Lovel†; *Rosencrans* by Mr. Dixon; *Guildenstern* by Mr. Price; 1st. *Gravemaker* by Mr. Underhill; the 2d. by Mr. Dacres; the *Queen* by Mrs. Davenport; *Ophelia* by Mrs. Saunderson: No succeeding Tragedy for several years got more reputation or money to the Company than this.

Love and Honour, wrote by Sir William Davenant: This Play was richly cloath'd? the King giving Mr. Betterton his Coronation Suit, in which he acted the Part of Prince *Alvaro*; the Duke of *York* giving Mr. Harris his, who did Prince *Prospero*; and my Lord of *Oxford* gave Mr. Joseph Price his, who did *Lionel*, the Duke of *Parma's* son: The Duke was acted by Mr. Lilliston; *Evandra* by Mrs. Davenport; and all the other parts being very well done: The Play having a great run, produced to the Company great gain and estimation from the Town.

Romeo and Juliet, wrote by Mr. Shakespear: *Romeo* was acted by Mr. Harris‡; *Mercutio* by Mr. Betterton; Count *Paris* by Mr. Price; the *Fryar* by Mr. Richards; *Sampson* by Mr. Sandford; *Gregory* by Mr. Underhill, *Juliet* by Mrs. Saunderson; Count *Paris's* Wife by Mrs. Holden.

Note,

* Betterton continued to act *Hamlet* with great spirit and with much applause till the last year of his life. Vide *Tatler*. D.

† Nokes acted *Polonius* after Lovel. D.

‡ *Romeo* by Mr. Harris.] By the variety of parts which this gentleman sustain'd, we may fairly conjecture that he was a general as well as favourite actor; a complete master of his profession: *Romeo*, *Sir Andrew Ague-cheek*, *Cardinal Wolsey*, *Medley* in the *Fop's Fortune*, *Sir Joslin Folley* in *She Wou'd if She Cou'd*, *Harry the Fifth*, and *A Ballad Singer*, required various and opposite abilities. He either died, or left the Stage, some years before the union of the King's and Duke of York's Company, for I do not see his name in any Dramatis Personæ of a new play, after 1676. X

Downes takes no notice of *Caius Marius*, written by Otway; and chiefly taken from Shakspeare's *Romeo and Juliet*: It was acted much about the time of the Popish Plot, the Author having introduced the dissentions of *Marius* and *Sylla*, and applied them to the Factions in the reign of Charles II. D.

March 1. 1662.

The most extravagant notions of Love and Honour, were in fashion for several years after the Restoration of the Stage. — They had however begun to prevail before the Civil Wars as this Play was printed in 1640 and had been acted at Blackfriars.

March 1. 1662.

Δ Recte "The Man of Mode" vide infra

See over leaf. x

" This note on Harris, is one of Davies's many blunders. He asserts that he appeared in no new Piece after 1676: yet a few lines before talks of his playing Medley, in "The Top's Fortune" alias "Love makes a Man" a Comedy which was not produced till 1701. when Harris had long left the stage, and most probably was in his grave. Davies I suppose means Medley in Etherey's "Man of Mode". see p^a 46. ^{29 MA 55}

J. B.

Jan. 27. 1669. Pepys says — "To the Duke's House, and there
saw *The Five Hours Adventure*, which had not been acted a good
while before, but once — a 3^d Edition of the *Adventures of five
Hours*, was printed in 1671 — it had been revised and corrected
by the Author.
29 MA 55

x 'Tis strange that a Man should undertake to reprint a
Book without knowing what it contained. J. B.

L. J. J. — 1663.

ROSCIUS ANGLICANUS.

31

*Note, ** There being a Fight and Scuffle in this Play between the House of *Capulet*, and House of *Paris*; Mrs. Holden acting his wife, entered in a hurry, crying, O my dear Count! She inadvertently left out O in the pronuntiation of the word *Count*! giving it a vehement accent, put the House into such a laughter, that London-Bridge at low-water was silent to it.

silence

This Tragedy of *Romeo and Juliet* was made some time after into a Tragi-comedy, by Mr. *James Howard*, he preserving *Romeo and Juliet* alive; so that when the Tragedy was reviv'd again, 'twas play'd alternately, tragically one day, and tragicomical another, for several days together.

tragic

† *The Adventures of Five Hours*, wrote by the *Earl of Bristol*, and *Sir Samuel Tuke*: This play being cloath'd so excellently fine in proper habits, and acted so justly well. Mr. *Betterton* acting *Don Henriq*; Mr. *Harris*, *Antonio*; Mr. *Young*, *Octavio*; Mr. *Underhill*, *Diego*; Mr. *Sandford*, *Ernesto*; Mr. *Smith*, the *Corrigidor*; Mr. *Price*, *Silvio*; Mrs. *Davenport*, *Camilla*; Mrs. *Betterton*, *Portia*; Mrs. *Long*, *Flora*:

* *Note.*] In the Advertisement to this Edition, the Original is said to be faithfully followed; this silly and indecent passage had not been remarked when that was written, otherwise both would have been omitted: now there is a necessity to retain it. It is proper, however, to observe that it is founded in error; there is no contending "House of *Paris*" in *Romeo and Juliet*: nor could Mrs. *Holden*, whether acting *Capulet's*, *Montague's*, or *Paris's* Wife, (there is, however, no such character as the latter in the Play) have occasion to say, "O my dear Count!" there being no such expression in Shakspeare's Tragedy: Lady *Capulet* says only "By my Count," i. e. *reckoning*; "*Juliet, the County stays*;" and "*The County Paris*." *Howard's* Tragi-comedy of *Romeo and Juliet*, said in the next paragraph to have been "*made some time after*," could not, of course, be the Piece in the representation of which the accident happened; and *Otway's* *Caius Marius*, altered from *Romeo and Juliet*, and adapted to *Roman* manners and names is entirely out of the question.

X

W.

† This play of *The Adventures of Five Hours* was published in 1663. It appears that Mrs. *Sanderson's* name was then chang'd to *Betterton*, but she was not a widow when married to the great Actor of that name, as *Gurl* says in his history of the Stage. [See a preceding note on Mrs. *Sanderson*.] This amicable couple lived together 47 years. She survived her husband more than a year. 29 MAR 55 D.

Flora: It took successively 13 days together, no other Play intervening.

Twelfth Night, or *what you will*; wrote by Mr. *Shakespear*, had mighty success by its well performance: *Sir Toby Belch* by Mr. *Betterton*; *Sir Andrew Ague-Cheek* by Mr. *Harris*; *Fool* by Mr. *Underhill*; *Malvolio*, the Steward, by Mr. *Lovel*; *Olivia* by Mrs. *Ann Gibbs*: All the Parts being justly acted crown'd the Play.

Note, It was got up on purpose to be acted on *Twelfth Night*.

The Villain, written by Major *Thomas Porter*; this play by its being well perform'd, had success extremely beyond the Company's expectation. Mr. *Betterton* acting *Monfieur Brisac*; Mr. *Harris*, *Monfieur Beaupre*; Governour, Mr. *Lilliston*; *Bontefeu*, Mr. *Young*; *Maligni*, the Villain, Mr. *Sandford*; *Coligni*, the Scrivener's Son, by that inimitable sprightly Actor, Mr. *Price* (especially in this part); *Bellmont* by Mrs. *Betterton*: It succeeded 10 days with a full house to the last.

*The Rivals**, a Play, wrote by Sir *William Davenant*; having a very fine interlude in it, of vocal and instrumental music

* I know not on what authority this Play of *The Rivals* is ascribed to *Davenant*; it is not in the Folio collection of his works, nor does the 4to edition of it, 1668, bear his name. It is a very indifferent alteration of *Shakspeare* and *Fletcher's Two Noble Kinsmen*, and contains several Songs, &c. not in the Original; particularly a hunting-dialogue sung by Forresters, Hunters, and Huntresses: the ideas and hunting-terms in which are entirely borrowed from *Ben Jonson's Pastoral of The Sad Shepherd*. x. p. 40. note.

Downes has forgot to tell us the name of the actress who performed *Celia*, which name likewise he has mis-written for *Celania*; the character was represented, according to the 4to. 1668, by Mrs. *Davis*: [Spelt *Davies* by *Downes*, See P. 28.] of whom the following extracts will give the reader all the information I have been able to collect.

"The practice [of marrying with rush rings] is alluded to in a song in a play written by Sir *William Davenant*, called *The Rivals*:

"I'll crown thee with a garland of straw then,

And I'll marry thee with a rush ring."

Which song was first sung by Miss *Davis*; she acted the part of *Celania* in the play; and King *Charles II.* upon hearing it, was

so

October 20. 1662.

The Rivals, was acted about 1664 but not printed till 1668 —

This Play is the Two Noble Kinsmen of Beaumont and Fletcher,
materially altered by Davenant. Theocles — Harris Philander
— Bellerton, Arcan — Young Proost — Sandford Polymies — Smith
Gurges — Underhill Gelania — Mr Davies Heracles — Mr
Shadwell Leucippe — Mr Long.

Downes is not correct — Charles 2^d did not take W^m Dawin
into keeping till 1668. ^{29 MA 55}

music, mixt with very diverting dances; Mr. Price introduced the dancing by a short comical prologue, gain'd him an universal applause of the town. The part of *Theocles* was done by Mr. Harris; *Philander*, by Mr. Betterton; *Cunopes*, the Jailor, by Mr. Underhill; And all the Women's Parts admirably acted; chiefly *Celia*, a Shepherdess, being mad for Love; especially in singing several wild and mad songs; *My Lodging it is on the Cold Ground*, &c. She performed that so charmingly, that not long after, it rais'd her from her bed on the cold ground, to a Bed Royal.

The Play by the excellent performance lasted uninterruptedly Nine Days, with a full audience.

E

King

so pleased with her voice and action, that he took her from the stage, and made her his Mistress."

Sir J. Hawkins's Note in Vol. 4.
Page 51. Shakspeare. Ed. 1778.

"The following ballad [My lodging it is on the cold ground] was originally sung in a Play called the Rivals, by Mrs. Davis, which King Charles the second hearing, he was so pleased, that he took her off the stage, and had a daughter by her, who was named *Mary Tudor*, and was married to *Francis Lord Radcliffe*, afterwards Earl of *Derwentwater*."

Evans's Ballads, 1784. Vol. 3. Page 285.

"*Nell Gwyn* having notice that *Miss Davis* was to be entertain'd at night by the King in his Bed-chamber, she invited the Lady to a collation of Sweetmeats, which being made up with physical ingredients, [an indelicate passage is here omitted,] caused her Royal Master to turn her off with the small pension of a Thousand Pounds per Annum, in consideration for her former services in the Affairs of Love; after which she never appeared again at Court."

Lives of the most celebrated Beauties, &c. 1715.

From a passage in a Satirical poem by *Sir Geo. Etherege*, in the same book, it appears that *Nell Gwyn* was kept by *Lacy*, and afterwards by *Hart*, previous to her elevation to the "Bed Royal."

There is a mezzotinto print by *R. Tompson*, after *Sir Peter Lely*, of "*Madame Davis*," playing on a Lute; and another of "*Madam Davids*," without the Lute, by *G. Valk*, after *Lely*: they are undoubtedly portraits of the Actress of *Celania*, and shew her (especially the latter one, which is very fine) to have been a most beautiful creature. *Downes* erroneously calls *Celia* (properly *Celania*) a Shepherdess; she is daughter to the Governor or Keeper of the Castle or Prison wherein the Kinsmen are confined: In the original Piece the character is nameless, being called simply *The Jailor's Daughter*. An alteration of THE TWO NOBLE KINSMEN, by the Editor of this Tract, was performed at the Theatre-Royal, Richmond, 1779. 29 M 53

p. 50 Note. & p. 5. d.

King Henry the 8th. This Play, by order of *Sir William Davenant*, was all new cloathed in proper habits: The King's was new, and all the Lords, the Cardinals, the Bishops, the Doctors, Proctors, Lawyers, Tipstaves, new Scenes: The Part of the King was so right and justly done by *Mr. Betterton*, he being instructed in it by *Sir William*, who had it from *Old Mr. Lowen**, that had his instructions from *Mr. Shakespear* himself, that I dare and will aver, none can, or ever will come near him in this age, in the performance of that part: † *Mr. Harris's* performance of *Cardinal Wolfey* was little inferior to that, he doing it with such just state, port, and mein, that I dare affirm none hitherto has equalled him: †

The Duke of *Buckingham* by *Mr. Smith*; *Norfolk* by *Mr. Nokes*; *Suffolk* by *Mr. Lilliston*; *Cardinal Campeius* and *Cranmer* by *Mr. Medburn*; *Bishop Gardiner* by *M. Underhill*; *Earl of Surrey* by *Mr. Young*; *Lord Sands* by *Mr. Prices*; *Mrs. Betterton*, *Queen Catherine*: Every Part, by the great care of *Sir William*, being exactly perform'd; it being all new cloath'd and new scenes; it continued acting 15 days together with general applause.

Love in a Tub, wrote by *Sir George Etheridge*; *Mr. Betterton* performing *Lord Beauford*; *Mr. Smith*, *Colonel Bruce*; *Mr. Norris*, *Lovis*; *Mr. Nokes*, *Sir Nicholas Cully*; *Mr. Underhill*, *Palmer*; *Mr. Saunford*, *Wheadle*; *Mrs. Betterton*, *Graciana*; *Mrs. Davies*, *Aurelia*; *Mrs. Long*, the Widow; *Mr. Harris*, *Sir Frederick Frolick*; *Mr. Price*, *Dufoy*.

Sir

* See an account of *Lowen*, or *Lowin*, in *Malone's Supplement*.
Vol. I, Page 54.

†† I know of no folly greater, or more common, in writing or discoursing on theatrical subjects, than this of praising living performers, by derogating from the merit of not only their predecessors, but that also which may be possessed by those who are to come; when *Booth*, *Wilks*, and *Cibber* formed so bright a constellation, would it not have been absurd to say neither of them would ever be outshone, *Garriek* having since concentrated all their radiance; and why may not future Luminaries dim the effulgence of his fame, as he eclipsed the splendor of all who went before him?
W.

Pepys saw Henry 8th. Jan 1. 1664.

Dec. 16. 1661. Pepys says — "To the Opera where there was
a new Play — butler of Boleman Street — it being the first time
the play was doubled "

The butler of Boleman Street, was originally called the Guardian
— in 1641 — 2 as the Prince passed through Cambridge, in his way
to York, he was entertained with the representation of the Guardian
which Bowley says, was neither written nor acted, but rough
drawn by him, and repeated by the Scholars.

29 MA 55

Dennis in his Dedication of the Comical Gallant, says.
that Dayden informed him, he was present on the first day,
when this Play was barbarously treated — Dennis adds, that
it had been since acted with general applause.

April 8 1665. Pepys says — "To a Play of my Lord Orrery's
called Mustapha "

*Sir Nich'las, Sir Fred'rick; Widow and Dufoy,
Were not by any so well done, Mafoy:*

The clean and well performance of this Comedy, got the Company more reputation and profit than any preceding Comedy; the Company taking in a month's time at it 1000l.

* *Cutter of Coleman-Street*; Written by Mr. Abraham Cowley; Colonel Jolly, performed by Mr. Betterton; Old Trueman, by Mr. Lovel; Young Trueman, Mr. Harris; Cutter, Mr. Underhill; Captain Worm, Mr. Sandford; Parson Soaker, Mr. Dacres; Puny, Mr. Nokes; Will, Mr. Price; Aurelia, by Mrs. Betterton; Lucia, Mrs. Ann Gibbs; Laughing Jane, by Mrs. Lang: This Comedy being acted so perfectly well and exact, it was performed a whole week with a full audience.

Note, This play was not a little injurious to the Cavalier indigent Officers; especially the characters of *Cutter* and *Worm*.

The Dutchess of *Malfey*; wrote by Mr. Webster: Duke *Ferdinand*, performed by Mr. Harris; *Bosola*, by Mr. Betterton; *Antonio*, Mr. Smith; *Cardinal*, Mr. Young; Dutchess of *Malfey*, by Mrs. Betterton; *Julia*, the *Cardinal's* Mistress, by Mrs. Gibbs: This Play was so exceeding excellently acted in all parts; chiefly, Duke *Ferdinand* and *Bosola*; it fill'd the House 8 days successively, it proving one of the best of Stock Tragedies,

The Tragedy of *Mustapha*, wrote by the Earl of Orrery. The part of *Solyman*, the Magnificent, was done by Mr. Betterton; *Mustapha*, Mr. Harris; *Zanger*, Mr. Smith; *Rustan*, Mr. Sandford; *Pyrrhus*, Mr. Richards; [the name of some character is here wanting in the original,] Mr. Young; *Haly*, Mr. Cardinal.

29 M 55

* The Author of *The Cutter of Coleman Street* was charged with an intent to ridicule the Cavaliers, from which charge he defended himself; the Play, though rejected at first, was afterwards resumed, and acted with applause: however, *The Cutter of Coleman Street* being a temporary Satire, was soon banished the Theatre, notwithstanding it had the great name of *Cowley* to support it. D.

J. R. 1662 — 7.

36

ROSCIUS ANGLICANUS.

of having Mr. Cademan: Roxolana, Mrs. Davenport; (afterwards [by] Mrs. Betterton, and then by one Mrs. Wiseman); Queen of Hungaria, Mrs. Davies. 'All the parts being new cloath'd, with new scenes, Sir William's great care to have it perfect and exactly performed, it produc'd, to himself and company vast profit.

These being all the principal, which we call Stock-plays, that were acted from the time they open'd the Theatre in 1662, to the beginning of May, 1665, at which time the Plague began to rage, the company ceas'd acting 'till the Christmas after the Fire in 1666. Yet there were several other Plays acted from 1662 to 1665, both old and modern: as a comedy call'd, *A Trick to catch the Old One*; *The Sparagus Garden*; *Wit in a Constable*; *Tu Quoque*; *The Tragedy of King Lear*, as Mr. Shakespear wrote it*; before it was altered by Mr. Tate. *The Slighted Maid*; *The Step Mother*; both written by Sir Robert Stapleton. *Law against Lovers*, by Sir William Davenant; *'Tis better than it was*; *Worse and Worse*: These two Comedies were made out of Spanish, by the Earl of Bristol. *The Ghosts*, wrote by Mr. Holden; *Pandora*, wrote by Sir William Killigrew. + The Company ending as I said with *Mustapha*, in May 1665. After a year and a half's discontinuance they, by Command, began with the same play again at Court, the Christmas after the Fire in 1666; and from thence continued again to act at their Theatre in Lincoln's-Inn-Fields.

The first new Play that was acted in 1666 was the Tragedy of *Cambyfes*, King of Persia; wrote by Mr. Settle: *Cambyfes* was performed by Mr. Betterton; *Prexaspes*, the General, by Mr. Harris; Prince *Smerdis*, Mr. Young; *Mandana*, by Mrs. Betterton: all the other parts being perfectly well acted, succeeded six days with a full audience.

After

* Betterton, we must suppose, acted *Lear*.

D.

Betterton being at this period a young man, it is more probable that *Lear* was performed by some Veteran: and that he did not represent the old Monarch 'till Tate's alteration was produced. × W.

p. 43. note.

Nov 20. 1666. Pepys says — To Church, it being Thanksgiving
day. for the cessation of the Plague: but the Town do say, that it is
hastened before the Plague is quite over, there being some people still
ill of it: but only to get ground of Plays to be publicly acted,
which the Bishops would not suffer till the Plague was over. "

For some account of these Plays. see Supplement to pa. 36.

Downer is not correct — Pepys says, on the 7th of Dec. that
both Houses had acted about 14 days.

29 MA 55

The Plague . 1665 . — " All the Plays and Interludes which after
the manner of the French Court, had been set up and began to increase
among us, were forbid to act: the Gaming Tables, public Dancing Rooms
and Music houses, which multiplied and began to debauch the manners
of the people, were shut up and suppressed: and the Jack-puddings,
Merry Andrews, Puppet shows, Rope dancers, and such like doings,
which had bewitched the poor common people, shut up their shops,
finding indeed no trade: for the minds of the people were agitated with
other things, and a kind of sadness and horror at these things, sat
upon the countenances even of the common people. Death was before
their eyes, and every body began to think of their graves, not of mirth
and diversions. "

| De Foe. |

1666. October 18th. — " This night was acted my Lord Broghills
Tragedy call'd 'Mustapha' before their Ma^{ties} at Court, at which I was
present very seldom going to the public Theaters for many reasons,
now as they were abused to an atheistical liberty, fowle and indecent
Women now / and never till now / permitted to appeare and act, who
inflaming severall young noble men and gallants became their misses
and to some their wives: witnesses y^e Earle of Oxford, S^r R. Howard, P.
Rupert, the Earle of Dorset, and another greater person than any of them
who fell into their snares to y^e reproch of their noble families and
ruine of both body and soule. I was invited by my Lo Chamberlaine
to see this Tragedy exceedingly well written: tho' in my own mind I did
not approve of any such partime in a season of such judgements
and calamities " 29 MA 55

} Evelyn's Memoirs Vol. 1. p 378. }

The words 'and also' are not in Downes, as they ought to have been — the want of them at first sight makes a slight difficulty — Dawson, does not notice it — and Waldron solves it in a dashing manner by printing 'four' for 'three', as if Shirley had been the Author of Woman's a Weathercock; it was written by Field. — it seems to have given some offence — and Field wrote another Play, which he called Amends for Ladies

Downes by mistake, states this Play, as not coming out till 1667. when the Theatre was reopened after the Plague — at which time it was only revised: having been originally performed August 13th 1664 — it was printed in 1668 with the following cast. King Henry
— Harri Owen Tudor — Betterton. Duke of Burgundy — Smith
Duke of Bedford — Underhill Count of Montmort — Medbourne.
Dauphin — Young Countable of France — James Hookes. Queen of France — Mr Long. Prince Katharine — Mr Betterton Anne of Burgundy — Mr Dawson.

A. J. F. 1667.

ROSCIUS ANGLICANUS.

37

After this the Company reviv'd Four Comedies of Mr. Shirley's,^{Three}
^{vix.}

The Grateful Servant.

The Witty Fair One.

The School of Complements. and also

The Woman's a Weathercock.

These Plays being perfectly well perform'd, especially *Dulcino*, the Grateful Servant, being acted by Mrs. Long; and the first time she appeared in Man's Habit, prov'd as beneficial to the Company as several succeeding new Plays.

Richard the Third, or the *English Princess*, wrote by Mr. Carrol, was excellently well acted in every part; chiefly *King Richard*, by Mr. Betterton†; *Duke of Richmond*, by Mr. Harris; *Sir William Stanley*, by Mr. Smith; gain'd them an additional estimation, and the applause from the town, as well as profit to the whole company.

© *King Henry the 5th*, wrote by the *Earl of Orrery*. Mr. Harris acted the *King*; Mr. Betterton, *Owen Tudor*; Mr. Smith, *Duke of Burgundy*; *Duke of Bedford*, Mr. Lilliston; *Earl of Warwick*, Mr. Angel; *Clermont*, Mr. Medburn; *Queen*, Mrs. Betterton. This Play was splendidly cloath'd; the *King*, in the *Duke of York's Coronation Suit*; *Owen Tudor*, in *King Charles's*; *Duke of Burgundy*, in the *Lord of Oxford's*; and the rest all new. It was excellently perform'd and acted 10 days successively.

* After this, my Lord *Orrery* writ two Comedies; the first call'd *Gusman*: the other, Mr. Anthony Gusman, took very well; the former [*the other in the original,*] but indifferent. There

* The success of *Shirley's* Plays, when *Dryden* was striving to push his fortune in the Dramatic World, perhaps induced that Poet to give him a place in his *Mc. Fleecoe*. D.

† *Betterton's* action must have been very excellent to support so wretched a piece, of which the Author has not borrowed a line from *Shakspeare*. D.

The following eulogy confirms Mr. Davies's supposition. "Upon the Stage it [*Tamerlane*] may appear well, but he [*Rowe*] had some of the best Tragedians in the World to act it, and who knows not the Advantage a Play receives from their mouths? Who knows not the effect of *Betterton's* fine Action? Who is not charm'd with *Mrs. Barry*? What beauty do they not give every thing they represent?"

A Comparison between the Two Stages, 1702, Page 190.

See also the extracts from *Rymer*, Pages 23 and 24 of his Tract. W.

English Princess. or The Death of Richard 3^d.

There being an odd sort of Duel in it between Mr. *Nokes* and Mr. *Angel*, both Comicks meeting in the field to fight; one came arm'd with a *Blunderbuss*, the other with a *Bow* and *Arrows*.

my Sir Martin Marall. The Duke of *Newcastle* giving Mr. *Dryden* a bare translation of it, out of a Comedy of the famous *French* Poet, *Monsieur Moliere*; he adapted the part purposely for the mouth of Mr. *Nokes**, and curiously polished the whole; Mr. *Smith* acting *Sir John Swallow*; Mr. *Young*, Lord *Dartmouth*; Mr. *Underhill*, Old *Moody*; Mr. *Harris*, *Warner*; Mrs. *Norris*, Lady *Dupe*; Mrs. *Millisent*, Madam *Davies*†. All the parts being very just and exactly perform'd, 'specially *Sir Martin* and his Man, Mr. *Smith*, and several others since have come very near him but none equall'd, nor yet Mr. *Nokes* in *Sir Martin* ||. This Comedy was crown'd with an excellent Entry, in the last act at the *Mask*, by Mr. *Priest* and Madam *Davies*; this, and *Love in a Tub*, got the Company more money than any preceding Comedy.

She won'd if she cou'd, wrote by Sir *George Etheridge*; *Courtall*, acted by Mr. *Smith*; *Freeman*, Mr. *Young*; Sir *Joslin*, Mr. *Harris*; Sir *Oliver*, Mr. *Nokes*; *Ariana*, Mrs. *Jennings*; *Gatty*, Mrs. *Davies*; Lady *Cockwood*, Mrs. *Shadwell*; It took well, but inferior to *Love in a Tub*.

After this were acted, *The Queen of Arragon*, and *Cupid's Revenge*.⁺ ▲

The

* If *Downes* is to be credited *Sir Martin Marall* was not an original piece of *Dryden's*, but revised and polished from a meer verbal translation of *Moliere's L'Etourdi*; the Song in it is a translation from *Voiture*; this Play owed its Theatrical Life to the excellent action of *Nokes*; for since his death I do not find that it was ever revived. D.

† Elevation to the "Bed Royal" conferred, in *Downes's* opinion, the title of *Madam* on the quondam Mrs. *Davies*; as it had before done on her rival *Gwyn*. W.

|| This passage is involved in such impenetrable darkness, that, in despair of being able to throw light on it, I leave it in its original obscurity. W.

| To Gorman and Anthony. see Supplement to pa 36. |

J^r Martin Marall, or Feigned Innocence, was acted for the
second time Aug. 16. 1667.

I cannot help thinking, that a very slight interpolation, will
retrieve the meaning of this sentence, and restore its identical
structure. — "just / by. / — near him / Nokes / — now equalled
/ W^r Harris. / in Warner. "

| Comical Revenge, or | Love in a Tub. by J^r George Etherege.
licensed for printing July 8. 1664. | For the cast. see the Supplement
to pa. 35.

She would if she could. — Feb. 6. 1668.

Queen of Arragon. — by Habington — October 19. 1668.

Cupid's Revenge — Beaumont and Fletcher.

Waldron has copied the original edition exactly: but he ought to have corrected this passage in this manner — "The Impertinents had wonderful success. being acted 12 days together — When our Company were commanded to Dover, in May 1670, the King with all his Court, meeting his Sister the Duchess of Orleans there, this Comedy, and S^r Solomon, pleased Madam the Duchess and the whole Court extremely" — According to Waldron's punctuation, the Play was acted twelve days together at Dover which is manifestly absurd — Rapin says, the Duchess staid but fifteen.

| S^r Solomon. | or the Cautious Coxcomb, by Cary — was not printed till 1671. | For the rest see Supplement to p^a 36. |

29 MA 55

Woman made a Justice. — not printed.

The Impertinents; or Sullen Lovers: wrote by Mr. Shadwell. This Comedy being admirably acted, especially *Sir Positive At-all*, by Mr. Harris; Poet Nianny, by Mr. Nokes; *Woodcock*, by Mr. Angel; *Standford and Emilia*, the Sullen Lovers; One by Mr. Smith, and the other by Mrs. Shadwell*. This Play had wonderful success, being acted 12 days together, when our Company were commanded to *Dover*, in May 1670. The King with all his Court meeting his sister, the Dutcheß of *Orleans* there. This Comedy and *Sir Solomon Single*, pleas'd Madam the Dutcheß, and the whole Court extremely.

The *French* Court wearing then excessive short lac'd coats; some scarlet, some blew, with broad wast belts; Mr. Nokes having at that time one shorter than the *French* fashion, to act *Sir Arthur Addle* in; the Duke of *Monmouth* gave Mr. Nokes his Sword and belt from his side, and buckled it on himself, on purpose to ape the *French*; that Mr. Nokes lookt more like a drest up Ape, than a *Sir Arthur*: which upon his first entrance on the stage, put the King and Court to an excessive laughter; at which the *French* look'd very Shaggrin, to see themselves ap'd by such a buffoon as *Sir Arthur*†. Mr. Nokes kept the Duke's sword to his dying day.

Sir Solomon Single, wrote by Mr. Carrol. *Sir Solomon* acted by Mr. Betterton; *Peregrine Woodland*, by Mr. Harris; *Single*, by Mr. Smith; Mr. Wary, by Mr. Sandford; *Timothy*, by Mr. Underbill; *Betty*, by Mrs. Johnson; *Julia*, Mrs. Betterton. The Play being singularly well acted, it took 12 days together.

The Woman made a Justice; wrote by Mr. Betterton. Mrs. Long acting the Justice so charmingly, and the Comedy being perfect and justly acted, so well pleas'd the audience, it continu'd acting 14 days together: the prologue being spoke to it each day.

20 MA 55

The

*Mrs. Shadwell] Quere, if the wife of Shadwell the Poet? W. x

† I do not think that even the Savages of *Owhyee* would, in similar circumstances, have been guilty of such an incivility. W.

x See *Jouison Miscellany* 1716 12 v 2. p 96.

May 5. 1668.

his

acted

See p.

2 *The Amorous Widow; or, The Wanton Wife:* wrote by the same author. Mr. Betterton acted *Lovemore*; Mr. Smith; *Cunningham*; Mr. Nokes, *Barnaby Brittle*: The Widow, Mrs. Betterton: She performed it so well, that none equall'd her, but Mrs. *Bracegirdle*.*

3 × *The Unjust Judge; or, Appius and Virginia:* done by the same author. *Virginus*, acted by Mr. Betterton; *Appius*, the Unjust Judge, by Mr. Harris; *Virginia*, by Mrs. Betterton. And all the other parts exactly performed. It lasted successively 8 days, and very frequently acted afterwards.

The Man's the Master, wrote by Sir William Davenant, being the last play he ever wrote, he dying presently after; and was bury'd in *Westminster-Abbey*, near Mr. *Chaucer's* Monument, our whole Company attending his funeral. This Comedy in general was very well perform'd, especially *the Master*, by Mr. Harris; *the Man*, by Mr. Underhill; Mr. Harris and Mr. *Sandford* singing the Epilogue, like two Street Ballad-fingers.

Note, Mr. *Cademan* † in this play, not long after our Company began in *Dorset-Garden*, his part being to fight with Mr. Harris, was unfortunately, with a sharp Foil pierc'd near

* Mrs. *Oldfield's* superior merit in this part, [*Mrs. Brittle*] as it was decided by the audience, in a contest for pre-eminence between her and Mrs. *Bracegirdle*, occasion'd the latter to leave the Stage about the year 1707.

Norris, [the original *Scrub*,] who was a very little man, acted *Barnaby Brittle* when Mrs. *Oldfield* play'd Mrs. *Brittle*; during an indisposition of Norris, *Colley Cibber* play'd the part of *Brittle*: when Mrs. *Oldfield* said she could not play so well with the latter as the former, because Norris look'd more like a cuckold than *Cibber*. D.

† "*The Rivals* a Comedy, acted by His Highness the Duke of York's Servants," attributed to Sir William Davenant, was "Printed for William Cademan, at the Pope's-Head in the Lower Walk of the New-Exchange, 1668." If this was Cademan, the Actor, Downes might, in addition to his own official knowledge as prompter, have been certified by him that Davenant was the Author or Alterer of it; which supposition clears up the doubt expressed in Note, Page 32. W.

Waldron, has omitted the words "Mr Brittle - Mr Long" this
makes strange confusion, as it implies that Mr Bracegirdle, acted
the Widow, which we are sure she did not.

St William Davenant died in April 1668.

Bademan. was perhaps a Bookseller. as well as an Actor —
the Revals. and some other Plays. were printed for William Bademan

x The Fortune Hunters. & Two Fools well met "

For some account of these Plays. see Supplement to page 41.

Mr Lee. is sometimes called Mr Mary Lee. and once or twice.
Mr Leigh — it is sufficiently clear. that Mr Leigh was in the Duker
Company before Anthony Leigh joined it — Downes does not tell
us what her maiden name was — she was perhaps Mr Dixon. and
the Daughter of Dixon. who had been one of Rhodes' Company —
Mr Dixon's name appears for the last time. in the first Play acted
at Dorset Gardens — Mr Leigh's name appears in the second Play
acted at that Theatre — this Play however was not printed till
1572 and in that year Anthony Leigh had joined the Duker's
Company.

near the eye; which so maim'd both his hand and his speech, that he can make but little use of either; for which mischance he has received a pension ever since 1673, being 35 years ago.

This being the last New Play that was acted in *Lincoln's-Inn Fields*, yet there were sundry others done there, from 1662, till the time they left that House: As, *Love's Kingdom*, wrote by Mr. *Flecko*; *The Royal Shepherdess*, by Mr. *Shadwell*; x *Two Fools well met*, by Mr. *Lodwick Carlile*; the *Coffee-House*, by Mr. *Sincerf*; *All Plot*; or, *The Disguises*; by Mr. *Stroude*: All which expired the third day, save *The Royal Shepherdess*, which liv'd fix.

Note, About the year 1670, Mrs. *Aldridge*, after Mrs. *Lee*, after *Lady Slingsby*; also Mrs. *Leigh*, wife of Mr. *Anthony Leigh*; Mr. *Crosby*, Mrs. *Johnson*, were entertained in the Duke's House.

The new Theatre in *Dorset Garden* being finished, and our Company after *Sir William's* death being under the rule and dominion of his widow, the *Lady Davenant*, Mr. *Betterton*, and Mr. *Harris* (Mr. *Charles Davenant*, her son, acting for her), they removed from *Lincoln's-Inn Fields* thither: and on the ninth day of November, 1671, they opened their new Theatre with *Sir Martin Marall*, which continued 3 days together, with a full audience each day; notwithstanding it had been acted 30 days before in *Lincolns-Inn Fields*, and above 4 times at Court.

Next was acted *Love in a Tub*, it was performed 2 days together to a full audience.

29 MA 55

The first new Play acted there, was *King Charles the 8th of France*; it was all new cloath'd, yet lasted but 6 days together, but 'twas acted now and then afterwards.

The next new Comedy was *The Mamamouchi*; Or, *The Citizen turn'd Gentleman*: wrote by Mr. *Ravenscraft*. *Trickmore* and *Fencing Master*, by Mr. *Harris*; *French Tutor*, and *Singing Master*, by Mr. *Haines*: (He having affronted Mr. *Hart*, he

F

gave

gave him a discharge, and then [*Haines*] came into our House)*
Old Jorden, Mr. Nokes; Dr. Cural, Mr. Sandford; Sir Simon
Softhead, Mr. Underhill; Lucia, Mrs. Betterton; Betty Trick-
 more, Mrs. Leigh; This Comedy was look'd upon by the
 Criticks for a foolish Play; yet it continued acting 9 days
 with a full house; upon the Sixth the House being very full,
 the Poet added 2 more lines to his Epilogue, viz.

The Criticks come to hiss and damn this play,

Yet spite of themselves they can't keep away.

However Mr. Nokes in performing the *Mamamouchi* pleas'd
 the King and Court, next Sir Martin, above all Plays.

The third new Play acted there was *The Gentleman Dancing
 Master*, wrote by Mr. Witcherly, it lasted but 6 days, being
 liked but indifferently, it was laid by to make room for other
 new ones.

Note, Several of the old Stock Plays were acted between
 each of these 3 new ones.

Epsom-Wells, a Comedy wrote by Mr. Shadwell. Mr. Rains
 was acted by Mr. Harris; *Bevil*, by Mr. Betterton; *Woodly*,
 by Mr. Smith; Justice *Clodpole*, Mr. Underhill; *Carolina*, Mrs.
Johnson; Lucia, Mrs. Gibbs; Mrs. *Filt*, by Mrs. Betterton; Mr.
Nokes, Mr. Bisset; Mr. *Angel*, Fribble. This Play in general
 being admirably acted produced great profit to the company.

Note, Mrs. *Johnson* in this comedy, dancing a Jigg so
 charming well, Love's power in a little time after coere'd her
 to dance more charming else where.

A Comedy call'd *The Reformation*, written by a Master of
 Arts in Cambridge; The Reformation in the Play being the
 reverse to the Laws of Morality and Virtue, it quickly made
 its Exit, to make way for a Moral one.

The Tragedy of *Macbeth*, altered by Sir William Davenant;
 being dress'd in all its finery, as new cloaths, new scenes, ma-
 chines,

* *Joe Haines* was, on account of his pretending to great gallantry,
 call'd *Count Haines*; he was a man of humour, and sometimes threw
 out vivacities which pass'd for wit: he was extremely irregular in his
 way of life.

See his *Life*, Dennis's Letter to Sir John Edgar, (i. e. Sir Richard
 Steele) and Dryden's Epilogue to *The Pilgrim*. D.

See Supplement to page 41.

Jan 12. 1667. Pepys says — " J. Allegrewe. he tells me how the Audience at his house. is not above half so much as it used to be. before the late fire. — That the Stage is now by his pains, a thousand times better, and more glorious than ever heretofore. Now, wax candles and many of them: then, not above three pounds of tallow; now, all things civil, no rudeness any where: then, as a Bear Garden: then, two or three Fiddlers: now, nine or ten of the best then, nothing but rushes upon the ground, and every thing else mean: now, all otherwise: then, the Queen seldom, and the King never would come: now, not the King only for state, but all civil people do think they may come as well as any "

The Reformation — Downes says this from an imperfect recollection and not from an actual perusal of this Comedy — there are some few indecent expressions in it, but not more than occur in almost every Comedy written at this time.

29 MA 55

It was at this time very unusual for a Performer to go from one Theatre to the other — In the Patents of Kellegrew and Davenant there was a clause to this effect. — "and the better to preserve amity betwixt the said Companies, and that one may not encroach upon the other by any indirect means, we will and ordain, that no Actor or other person, employed about either of the said Theatres, shall be received by the other Company, without the written consent of the Governor of the Company, whereof the said person ejected or deserting was a member."

| Dramatic Censor. 1811. |

Downes, particularly notices that Harries joined the Dubess Company, but he does not give any intimation that Mrs Gwynne did the same — it is however certain that she was at Dorset Gardens for one Season, and probably for two

Gibber says, that the two Companies were both prosperous
for some years: till their variety of Plays began to be exhausted —
then, of course, the better Actors. | which the King's Company seems
to have been allowed. | could not fail of drawing the greater audience
the Duke's Company. To make head against their success, introduced a
new species of Plays, called Operas Dryden defines an Opera, to be
a poetical tale or fiction, represented by vocal and instrumental
Music, and adorned with Scenes, Machineries and Dancing — and this
is precisely the sense in which Downes uses the word — Dryden, in
his definition of an Opera, does not mention Dialogue as a constituent
part of it: but he certainly does not mean to imply, that an Opera
might consist without Dialogue — Downes considers Machinery
so essential to an Opera, that he calls the Lancashire Witches, a
kind of Opera, because there were Machineries for the Witches.

" Further as I am informed one of the best comical Poets in London whose judgment is without exception did approve of it and seriously presented it to the Players as worthy to be acted; but they were unwilling because / as they said / it was not writ in so plain familiar words as the taking Comedies of the time which did hit the present humours of the City better than mine; Besides they could not act it to the life without much expence in contriving Scenes and Machins to their great loss, if the Spectators should not prove charitable in their censures

From Dedication to Cytherea by Jon: Smith 1677.

Macbeth - Betterton. Macduff - Harris. Banquo - Smith.

Lennox - Medbourne. Malcolm - Norris. Donalbain - Cademan.

Duncan - Lee. Lady Macbeth - Mr Betterton. Lady Macduff - W Long

Banquo's Ghost - Sandford.

It is a very remarkable circumstance

that Smith should act Banquo, and Sandford his Ghost: especially as there is strong reason to believe, Smith was a fine figure, whereas Sandford was deformed.

Attached to the Farce called "The Empress of Morocco" 4th 1674.

which is a Burlesque upon the Opera of the same name by Elkanah Settle. | "an Epilogue being a new fancy after the old, and most surprising way of Macbeth, performed with new and costly Machines which were invented and imagined by the most ingenious operator Mr Henry Wright. P. 4. 2." was introduced to the Audience by "the most renowned and melodious Song of John Dory being heard as it were in the air sung in parts by Spirits to raise the expectation and charm the Audience with thoughts sublime and worthy of that Heroick scene which follows "

- o properly "The Fatal Jealousy"
- o "The Forced Marriage" or "The Jealous Bridegroom"

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chines, as flyings for the witches, with all the finging and dancing in it: the first composed by Mr. Lock, the other by Mr. Channell and Mr. Joseph Priest; it being all excellently performed, being in the nature of an Opera, it recompenced double the expence: it proves still a lasting play †.

Note, That this Tragedy, *King Lear*, and *The Tempest*, were acted in Lincoln's-Inn Fields; *Lear* being acted as Mr. Shakespear wrote it*; as likewise *The Tempest*, altered by Sir William Davenant and Mr. Dryden, before 'twas made into an Opera.

exactly
now. 7.

○ *Love's Jealousy*, and *The Morning Ramble*, written by Mr. Nevil Pain. Both were very well acted, but after their first run were laid aside to make room for others; the company having then plenty of new poets.

○ *The Jealous Bridegroom*, wrote by Mrs. Bhen, a good play, and lasted six days; but this made its Exit too, to give room for a greater, *The Tempest*.

Note, In this play, Mr. Otway, the poet, having an inclination to turn actor, Mrs. Bhen gave him the King in the play, for a probation part; but he being not us'd to the stage, the full house put him to such a sweat, and tremendous agony,

F 2

being

§ In the modern representation of *Macbeth*, *Hecate* is the only character which ascends; the three Witches who open the play depart with these words, "Hover thro' the fog and filthy air," but they are improperly made to sink thro' a trap-door in the stage, instead of being rais'd by a machine into the clouds. W.

† In the Dramatis Personæ of the 4to. Edition of Davenant's alteration of *Macbeth* we read that Banquo and the Ghost of Banquo were represented by dividual performers; the former, I believe, by Smith, the latter by Sandford; the reason for which I cannot guess, unless it was that Sandford's countenance was naturally formed to inspire terror; while the representative of the living Banquo had, as was necessary, a placid mein. W.

p 121

* There can be no doubt that Betterton acted the Part of Lear; [See a doubt of it expressed in the last note, Page 36,] but since it was perform'd as originally written; it were to be wished that Downes had given us some account of its reception from the audience; with a cast of the characters in so remarkable a play: I should suppose that Nokes acted *The Fool*. Some admirers of unsophisticated Shakspeare wished to have seen Mr. Garrick in *Lear*, as originally written; though I believe the distress would have been more than any audience could bear. D.

29 Nov 55

being dash't, spoilt him for an actor*. Mr. Nat. Lee had the same fate in acting *Duncan*, in *Macbeth*, ruin'd him for an actor too†.

p 110.

I must not forget myself, being list'd for an actor in Sir William Davenant's Company in *Lincoln's-Inn Fields*; the very first day of opening the house there with the *Siege of Rhodes*, being to act *Haly*, the King, Duke of *York*, and all the Nobility in the house, and the first time the King was in a public Theatre, the sight of that august presence spoil'd me for an actor too. But being so in the company of two such eminent poets, as they prov'd afterward, made my disgrace so much the less; from that time their Genius set them upon Poetry: the first wrote *Alcibiades*; the latter, the tragedy of *Nero*; the one for the Duke's, the other for the King's House.

the

The year after in 1673, *The Tempest*, or *Inchanted Islands*; made into an Opera by Mr. Shadwell: having all new in it; as Scenes, Machines; particularly, one scene painted with myriads of *Ariel* [aerial] Spirits; and another flying away with a table, furnisht out with fruits, sweet-meats, and all sorts of viands, just when Duke *Trinculo* and his companions were going to dinner; all things perform'd in it so admirably well, that not any succeeding opera got more money.

About this time the Company was very much recruited, having lost by death Mr. Joseph Price, Mr. Lovell, Mr. Lilliston, Mr. Robert Nokes, Mr. Mosely, Mr. Coggan, Mr. Floid; Mr. Gibbons; Mrs. Daveaport, Mrs. Davies, Mrs. Jennings, &c. The three last by force of Love were crept the Stage.

In

* This was in the year 1671, sometime before *Otway* had written a play. D.

† Lee's misfortune, or repulse happen'd the year after *Otway's*.

Lee, after having been some time in Bedlam, was, on the return of his senses, releas'd; returning home from the Bear and Harrow, in Butcher Row, where he had drunk abundance of liquors, he fell down and was stifled in one of the Inns; some say he was found dead on a bulk. D.

Otway is said to have perish'd thro want! W.

§ Here we may see the origin, I believe, of *Dryden's* resentment to *Shadwell*; who should not, he imagined, have meddled with the subject after so great a master: but it was a still greater provocation to *Dryden*, that *Shadwell's* Plays pleas'd better than his own. D.

My copy reads "all was things" meaning perhaps
that "all these were things"

" Ethin Duncan was not Lee's first part, as he did not give up acting immediately on his failure in it. 1673 for he played the Captain of the Guard in "Fatal Jealousy" which was produced in the same year -"

J. B.

The Tempest. was revised Nov 7. 1667. and printed in 1670. but without the names of the Performers

Jan 11. 1668. Pepys says — "To the Play — Knipp came and sat by us. and her talk pleased me a little. she telling me how M^r Davis. is for certain going away from the Duke's House. the King being in love with her: and a House is taken for her and furnishing. and she has a ring given her already. worth £600 — that the King did send several times for Melly. and she was with him" — and on the 31st of May. Pepys says. that. M^r Davis had quite left the Duke's house.

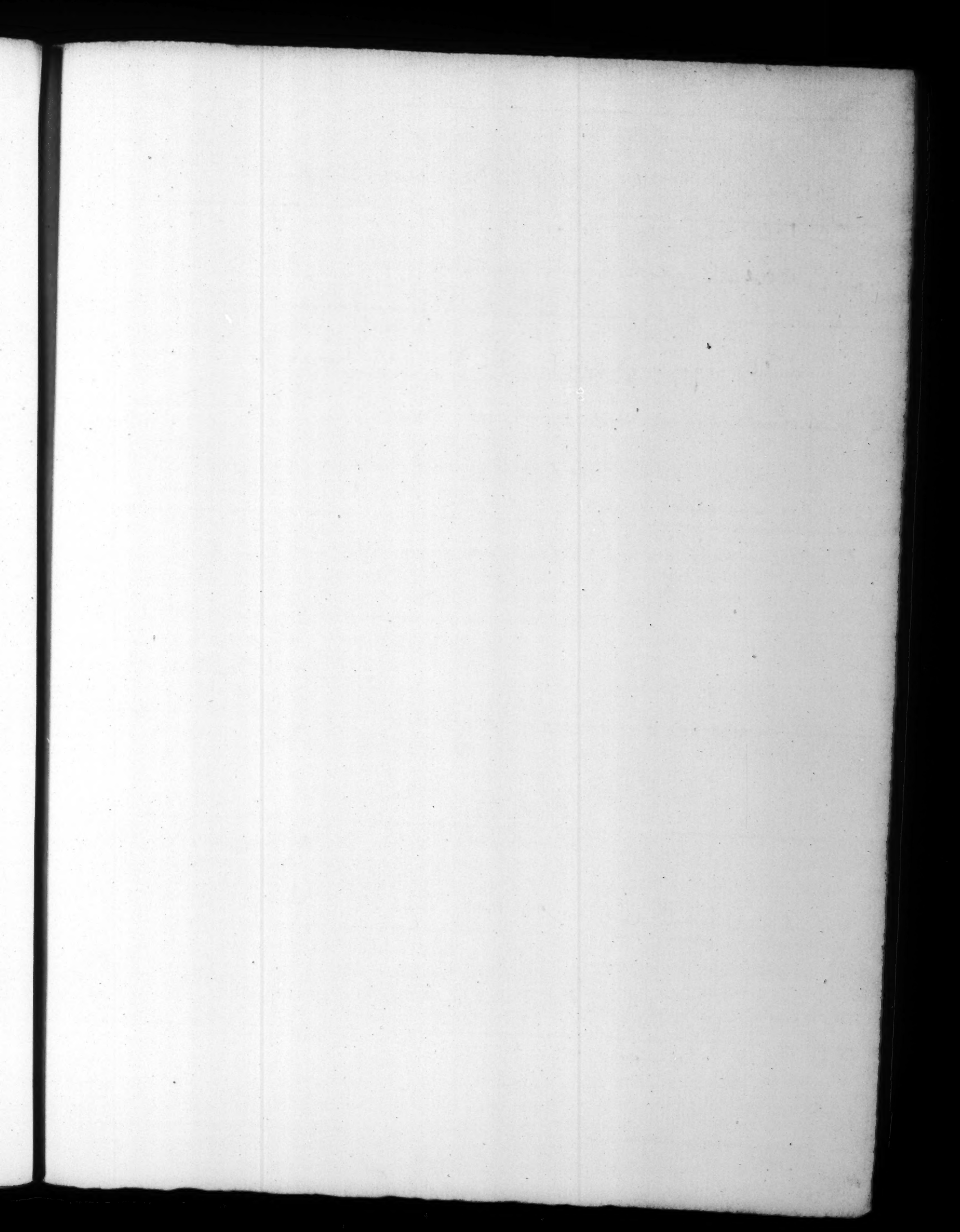
1673. — Angeli name does not occur after this year — he originally played female characters, and became in time, an actor of consequence — In the Prologue to the Amorous Prince, it is said.

Now for the rest.

Who swear they had rather hear a smultry jest
Spoken by Hobbes or Angel, than a scene
Of the admired and well penn'd Batellus.

29 MA 55

——. Mr Longs name does not occur after this year.



Mr Slaughter — had acted in the first new Play at this Theatre — after which her name does not occur, unless we suppose her to have become Mr Osborne, which is not improbable.

Probably Legozun. — but in the Dramatis Personae there is no name to the character.

This was most likely at Rehearsal: he would hardly have taken such a liberty with the audience.

Conquest of China. King of the Tartars — Gallow Turgins — Harris King of China — Medbourne. Luilago and Lycurgus — Smith and Sandford. Orinda — Mr Betterton. Amawanga — Mr Mary Lee. Alcinda — Mr Bove. Vangona — Mr Spencer.

29 MA 55

This Tragedy was not printed till 1676.

Thomas Jwon, died Dec. 24. 1688. Aged 36 — Langbaine says. he was sufficiently known to all who frequented the Theatre, for his excellency in Dancing and Action: and in the lives of the Dramatick Poets | 1698. | he is said to have been a man of uncommon activity.

In their rooms came in Mr. *Anthony Leigh*¹, Mr. *Gillo*², Mr. *Jevon*, Mr. *Percival*, Mr. *Williams*, who came in a boy, and serv'd Mr. *Harris*, Mr. *Boman*³, a boy likewise; Mrs. *Barry*, Mrs. *Currer*, Mrs. *Bulter*, Mrs. *Slaughter*, Mrs. *Knapper*, Mrs. *Twiford*.

After *The Tempest* came *The Siege of Constantinople*; wrote by Mr. *Nevil Pain*.

Then the Conquest of *China*, by the *Tartars*, by Mr. *Settle*; in this Play Mr. *Jevon*, acting a *Chinese Prince and Commander* in it, and being in the battle vanquished by the *Tartars*, he was by his part to fall upon the point of his sword and kill himself, rather than be [made] prisoner by the *Tartars*: Mr. *Jevon*, instead of falling on the point of his sword, laid it in the scabbard at length upon the ground and fell upon't, saying, now I am dead; which put the Author into such a fret, it made him speak treble instead of double. *Jevon's* answer was, did you not bid me fall upon my sword*? * did not you.

In February 1673, the long expected Opera of *Psyche* came forth in all her ornaments; new scenes, new machines, new cloaths, new French dances: this Opera was splendidly set out, especially in scenes; the charge of which amounted to above 800*l*. It had a continuance of performance about 8 days.

¹ *Anthony Leigh* was a favourite actor of *Charles 2d*. who used to call him his Actor.

² *Gillo* generally play'd the graver kind of characters, such as *Acasto*, in *The Orphan*.

³ *Boman*, or *Bowman*, was supposed to be near ninety years old when he died; no Coquette was ever more careful to conceal her age than this actor: to those who asked him his age, his constant reply was, Sir, I am very well. D.

* *Jevon* was a good comic actor, and died young. D.

From this sample of *Jevon's* humour I venture to pronounce him a contemptible buffoon: extempore sallies, and eccentricities in comedy, are generally reprehensible in the actor who indulges in them; but to make a mockery of what was intended to excite pity or terror, deserves the severest censure words can convey. W.

A. J. J. 1678.

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ROSCIUS ANGLICANUS.

days together; it prov'd very beneficial to the Company: yet *The Tempest* got them more money.

After this *Sir Patient Fancy* was acted, then *The Rover*; both wrote by Mrs. Bennet. *Alcibiades**, the first play that Mr. Otway wrote. *Madam Fickle*, by Mr. Dursley.

Then *Don Carlos*, Prince of Spain; the second play wrote by Mr. Otway: the King was performed by Mr. Betterton; Prince by Mr. Smith; *Don John of Austria*, by Mr. Harris; Gomez, Mr. Medburn; Queen, Madam Slingsby; and all the parts being admirably acted it lasted successively 10 days; it got more money than any preceding modern Tragedy.

After this, in 1676, *The Man of Mode*, or *Sir Fopling Flutter*, was acted: *Derimant*, by Mr. Betterton; *Medley*, Mr. Harris; *Sir Fopling* by Mr. Smith; *Old Bellair*, Mr. Leigh; *Young Bellair*, Mr. Fevon; Mrs. Lovis, Mrs. Barry; *Bellinda*, Mrs. Betterton; *Lady Woodvil*, Mrs. Leigh; *Emilia*, by Mrs. Twiford. This comedy being well cloath'd, and well acted, got a great deal of money.

The Soldier's Fortune, wrote by Mr. Otway. Then the *Fond Husband*†, by Mr. Dursley.

These two Comedies took extraordinary well, and being perfectly acted, got the Company great reputation and profit.

Circe, an Opera, wrote by Dr. Davenant. *Orestes* was acted by Mr. Betterton; *Pylades*, Mr. Williams; *Ithacus*, Mr. Smith; *Thoas*, Mr. Harris; *Circe*, *Lady Slingsby*; *Iphigenia*, Mrs. Betterton; *Osirida*, Mrs. Twiford. All the Musick was set by Mr. Banister, and being well performed, it answer'd the expectation of the Company.

* *Alcibiades* acted 1675. The Author in his preface celebrates Mrs. Barry's acting in this Play.

† *The Fond Husband*, or *Plotting Sisters*. This is the best of all Dursley's comedies, and was acted at Drury-Lane little more than forty years since.

The

D.

Psyche. | Shadwell. | was printed without the names of the Performers.

Lodurck. in *St Patient-Fancy*. describing how a married woman of quality ought to live. says — "from 8 till 12 you ought to employ in dressing: till 2 at dinner: till 5 in visits: till 7 at the Play: till 9 in the Park; at 10 at supper with your lover "

Booth. in a Letter to Aaron Hill. says. that Betterton told him. that Don Carlos. was more infinitely applauded. and better followed for many years. than either the Orphan. or Venice Preserved

Gucci. was Licensed June 18. 1667.

To these characters we must add. Pluto. and the Ghost of Blythminster

We See did not become Lady Shugoby till some years after.

x i.e. "Virtue Betrayed: or, Anna Bullen" the proper
title of the other Play. is "The Destruction of Troy"

x - The account of the shares the two Writings had in this Play
varies from Dryden's own in the ^{20 MA 55} "Vindication of the Duke of Guise"
and that in the Bio. Dram. "

J. B.

The Siege of Troy, *Anna Bullen**, by Mr. Banks. X

The Feign'd Courtizans, *The City Heiress*, Both by Mrs. Benn. These four were well acted; three of them liv'd but a short time: but *Ann Bullen* prov'd a Stock-Play.

Timon of Athens§, alter'd by Mr. Shadwell, was very well acted, and the musick in't well performed; it wonderfully pleas'd the Court and City, being an excellent moral. 'was

The Libertine||, and *Virtuoso*; both wrote by Mr. Shadwell; they were both very well acted, and got the Company great reputation: the *Libertine* perform'd by Mr. Betterton crown'd the play.

The Spanish Fryar, wrote by Mr. Dryden; 'twas admirably acted, and produced vast profit to the Company.

X *Oedipus, King of Thebes*†, wrote by Mr. Nat. Lee, and Mr. Dryden: the last writing the first two acts, and the first the three y liq.

* *Anna Bullen* has not been revived since the death of Mrs. Oldfield, who acted the Principal Part. D.

§ *Timon*, by Shadwell, was acted at the Theatres of Drury-Lane, and Lincoln's-Inn Fields, about forty-five years since.

Mills play'd *Timon*, and Mrs. Thurmond, *Evandra*, at Drury-Lane; Walker, *Timon*, and Quin, *Apemantus*, at Lincoln's-Inn Fields. D.

An alteration of *Timon* from Shakspeare and Shadwell, by Love, (an assumed name, his real one being *Dance*,) was perform'd about twenty years since at the Theatre-Royal, Richmond; the scenery, dresses, and decorations were very splendid, the play well performed, and the receipts to it considerable.

It has been since revived at Drury-Lane, with alterations by Mr. Cumberland; when Barry play'd *Timon*, and Love, *Apemantus*. W.

|| *The Libertine* was acted frequently at Drury-Lane, during the management of Booth, Wilks, and Cibber; but it dwindled by degrees to a meer Holiday-Play: the elder Mills acted *The Libertine*. D. mere

† *Oedipus, K. of Thebes*. This play has often been reviv'd, but never with any great success: the critics tell us it is the master-piece of antiquity: the fable is admirably work'd up by Sophocles, it is confess'd; but the moral, which is, that no man, though ever so happy in appearance, can be secure of felicity till his death; is bought too dearly, by involving an innocent man in the murder of his father, and the commission of incest with his mother. The tearing out his eyes is a catastrophe too shocking. 29 MA 55 D.

three last. This Play was admirably well acted; especially the Parts of *Oedipus* and *Iocasta*; one by Mr. *Betterton*, the other by Mrs. *Betterton*: it took prodigiously, being acted 10 days together.

The Orphan; or, *the Unhappy Marriage*: wrote by Mr. *Otway*. *Castalis* acted by Mr. *Betterton*; *Polydore*, by Mr. *Williams*; *Chamont*, Mr. *Smith*; *Chaplain*, Mr. *Percival*; *Monimia*, Mrs. *Barry*; *Serina* Mrs. *Monford*. All the Parts being admirably done, especially the Part of *Monimia*. This, and *Belvidera* in *Venice Preserv'd*; or, *A Plot Discovered*; together with *Isabella*, in *The Fatal Marriage*: These three Parts gain'd her the name of *Famous Mrs. Barry**, both at Court and City, for whenever she acted any of those three parts, she forc'd tears from the eyes of her Auditory, especially those who have any sense of pity for the distress'd.

These 3 Plays, by their excellent performance, took above all the modern Plays that succeeded.

Titus and Berenice, wrote by the same Author†, consisting of 3 Acts; with the Farce of *The Cheats of Scapin*‡ at the end. This Play, with the Farce, being perfectly well acted, had good success.

Theodosius

* *Famous Mrs. Barry*.] This Actress was the first comedian that was favour'd with a Benefit, on account of her great merit; which was about the year 1687.

It does not appear that *Betterton* accepted a Benefit till 1709.

D.

† The same Author.] *Downes* means *Otway*; tho' the author of the last-mentioned piece (*Isabella*) was *Southern*.

D.

‡ This was about the period when the custom of annexing Farces to Plays was introduced.

W.

x i.e. above all the modern Plays that were subsequently brought out.

Acarto — Mr Gillow Sonna — Mr Butler.

Bull tells us, that Mr Bracegirdle acted the Page to the admiration of all spectators, before she was 6 years old.

It is remarkable, that Mr Barry, is called Mr Barrer, in the Dramatic Personæ of the Rover, Abdelazer, Madam Fickle, and Fond Husband. — In the Counterfeits, her name stands in the Dram. Pers., as Mr Barrer, and in the Epilogue as Mr Barry.

7

29 M 55

" If we had but some correspondence with the two Playhouses.
they would furnish us rarely they say they have hundreds of Plays
brought to them in a year. that are good for nothing else, we
might buy 'em at two shillings a stone: these are those they
refuse and they might throw us several of those they act into the
bargain "

This Speech made by a Master Cook at one of the
Feasts to supply Paper to cover the Medal From the
Triumph of Widow's a Comedy by the D of Newcastle
Dated 1677. Licensed 27th Nov^r. 1676.

x " This passage should run thus: — " Mr Lee. wrote the
Tragedies of " Nero " and " the Court of Augustus " for Drury Lane
House. " The Princess of Wales " for Dorset Garden. J. B.

Collier says — " the audiences of both houses declining, an
union of the two companies ^{29 MA 55} was projected by the Kings recommendation
which perhaps amounted to a command.

Theodosius, or The Force of Love; * wrote by Mr. Nathaniel Lee: *Varanes, the Persian Prince*, acted by Mr. Betterton; *Marclan, the General*; Mr. Smith; *Theodosius*, Mr. Williams; *Athenais*, Mrs. Barry: All the Parts in't being perfectly perform'd, with several Entertainments of Singing, compos'd by the famous master, Mr. Henry Purcell (being the first he ever compos'd for the Stage), made it a living and gainful play to the Company: the Court, especially the Ladies, by their daily charming presence, gave it great encouragement.

x Note, Mr. Lee wrote the tragedy of *Nero, The Court of Augustus*, for Drury-Lane Houle; *The Prince of Cleve* for Dorset-Garden: being well acted, but succeeded not so well as the others. h. 118.

The Lancashire Witches†; acted in 1681; made by Mr. Shadwell, being a kind of Opera, having several Machines of Flyings for the Witches, and other diverting Contrivances in't: All being well perform'd, it prov'd beyond expectation very beneficial to the Poet and Actors.

All the preceding Plays, being the chief that were acted in Dorset-Garden, from November 1671, to the year 1682; at which time the Patentees of each Company united Patents; and, by so incorporating, the Duke's Company were made

G

the

* *Theodosius, or The Force of Love*.] A Play was written by Massinger on this subject, and acted with success; there are many good scenes, and just sentiments in it, but upon the whole it is one of that Author's least meritorious productions: *Theodosius* is justly esteem'd as Lee's master-piece. D.

† Shadwell, in this play, has borrowed the name and epithet of *Puck-bury*, with various reputed magical ingredients, from the renowned (as he styles him) Ben Jonson's Fragment, of *THE SAD SHEPHERD*.

See the Supplemental Notes to *The Sad Shepherd*, and Continuation thereof, by the Editor of this Tract, 8vo. 1783, P. 134 and 135.

Shadwell has more merit than is generally allowed; in "*A Comparison between the two Stages*," 1702, P. 57, the following compliment is paid to him. "Fletcher and Beaumont are every where irregular, but always gentile [genteel] and easy; their Tragedies are moving, and their Comedies diverting; Shakespear sublime in the first, and always natural in the latter; Jonson humorous in one, and very correct in both: I descend to no others, only I can't omit Shadwell, whose Comedies are true Copies of Nature." 29 MA 55 W.

x The title of Lee's Play is "*The Prince of Cleve*."

and the *King's* Company, immediately removed to the Theatre-Royal in Drury-Lane*.

p 118 Upon this Union, Mr. *Hart*, being the *Heart* of the Company under Mr. *Killigrew's* Patent, never acted more, by reason of his malady; being afflicted with the Stone and Gravel, of which he died sometime after: having a Salary of 40 Shillings a Week to the day of his death. But the remnant of that Company, as Major *Mohun*†, Mr. *Cartwright*,

* It is said that Mr. *Betterton*, by his skill in negotiation, contributed greatly to this Union of the King's and Duke of York's Companies. See *BIBL. BRIT.* Article *Betterton*. D.

† Major *Mohun* acted in 1682, in *The Persian Prince*, by Southern; and *Burleigh* in *The Unhappy Favourite*, by Banks, in 1685. D.

This being the last mention (of any consequence) made of *Hart* and *Mohun*, by *Downes* or *Davies*; I will take my leave of them with the following extract from

"*A Comparison between the Two Stages*," P. 48. seq.
 "The late Duke of Monmouth was a good judge of dancing, and a good dancer himself; when he returned from France, he brought with him *St. Andre*, then the best Master in France: The Duke presented him to the Stage, the Stage to gratifie the Duke admitted him, and the Duke himself thought he might prove a mighty advantage to 'em, tho' he had nobody else of his Opinion: A Day was published in the Bills for him to dance, but not one more besides the Duke and his Friends came to see him; the reason was, the Plays were then so good, and *Hart* and *Mohun* acted 'em so well, that the Audience wou'd not be interrupted for so short a time, tho' 'twas to see the best Master in Europe."

Madam Davies and *Madam Gwyn* having also made their *Exeunt*, the following extracts from *Granger's* Biographical History of England, 8vo. 2d. Ed. 1775, Vol. 4. which should have followed my note, at bottom of P. 33, had the work they are taken from occurred before that was printed, are inserted here; and the reader is requested to refer them to that place. W.

Madam DAVIS; *Lely* p. *Valkf.* 1678; 4to. mezz.

Madam DAVIS; *Lely* p. *Tompson* exc. b. sh. mezz.

*She is represented as playing on a guitar.**

At *Billingbere*, in *Berkshire*, the seat of *Richard Neville Neville*, esq. is a fine portrait of her by *Kneller*, with a Black. This picture, which

In 1652. the King's Company was much reduced — Lacy and Wintershall were dead — Burt, Shatterell, and Mr Marshall, seem either to have been dead, or to have retired — Hart and Hynaston, had left them — 'the Heir of Morocco', was consistently acted by the rump of the company — their ill success is hinted at in one or two Prologues, and plainly pointed out in the Epilogue to the 'Earl of Essex' — it seems probable therefore, that if the King's Company had continued to act by themselves they would have been deserted by the town — Smith and Belterton did not want recruits, but they naturally wished for a Union, in which they saw the advantages would be on their side.

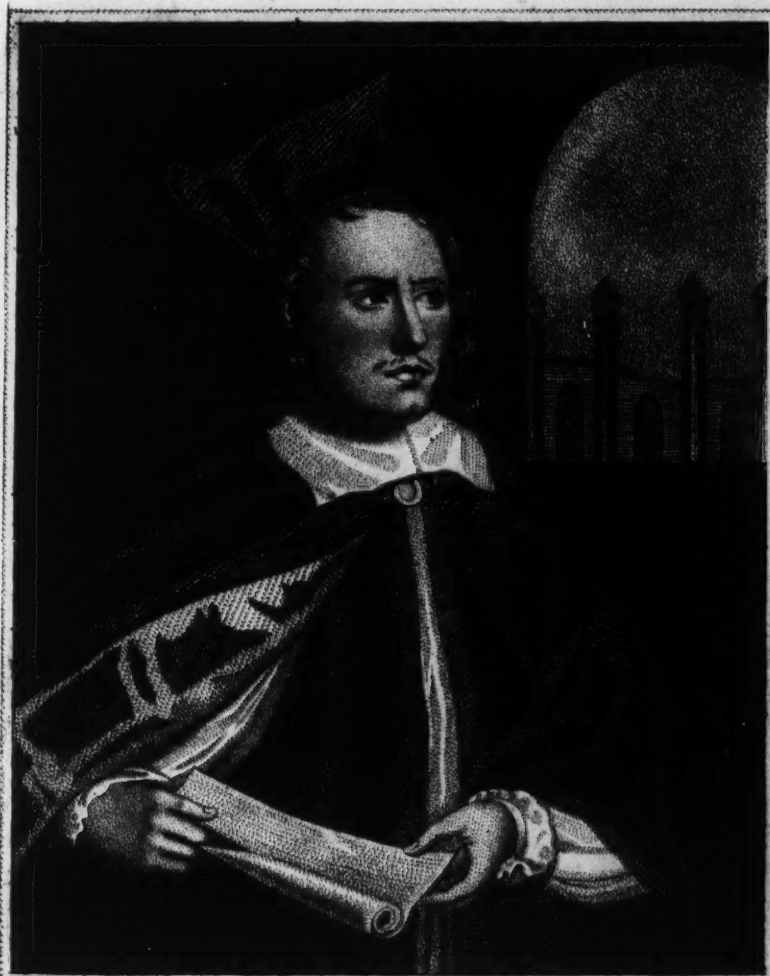
o This Will is dated July. 1683 and was proved in September the same year. It shews that he was no relation to the Shakespeare family as surmised by Malone.

J. B.

Harris, seems to have left the Stage at the Union — perhaps rather sooner. Davies properly observes, that he was like Betterton, a general Actor, for to have acted the parts he did, required various and opposite abilities. Little was known of Harris previous to the publication of Pepys's Memoirs — he played a variety of parts, but his forte seem to have been in gay Comedy, in which he was considered superior to Betterton — He was so elated with the praises bestowed upon him by the King and the Public, that he became very troublesome to Davenant — Davenant appealed to the King, and Harris was obliged to return to his duty.

29 MA 55

Harris left Davenant, July 1663, and returned in December the same year.



S. Harding Del.

J. Harding Inv. Sculp.

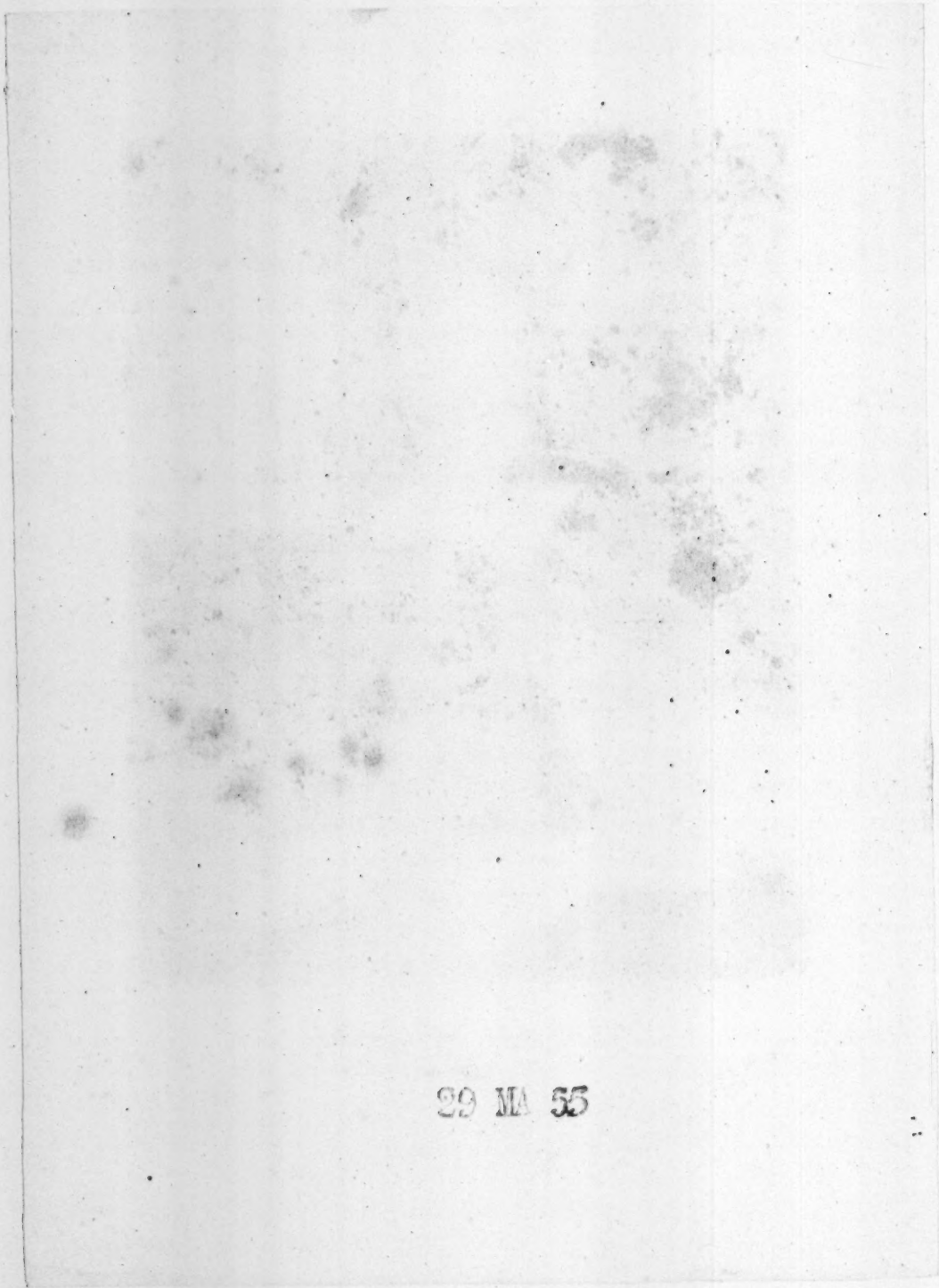
JOSEPH HARRIS.

COMEDIAN.

from an Original Picture in the Collection of the Earl of Oxford at Strawberry Hill.

London Pub'd 1792. by NKS Harding Pall Mall.

ns



29 MA 55

Mr Boutelli's name does not appear after the Union —

bull says. " She was low of stature, had very agreeable features a good complexion, but a childish look: her voice was weak, but very mellow: she generally acted the young innocent Lady, whom all the Heroes are mad in love with: she was a favourite of the town: and besides what she saved by playing, the generosity of some happy lovers, enabled her to quit the stage before she grew old " — At this time she had been on the stage 30 years, and one would hardly have supposed, that she would have played such young parts, as Iracelia and Constanza — Downes however does not give any intimation, that there was a second Actress of the same name, and Cibber does not mention her at all

29 MA 55

wright, Mr. Kynaston, Mr. Griffin, Mr. Goodman, Mr. Duke
Waiſon, Mr. Powel Senior, Mr. Wiltſhire, Mrs. Corey, Mrs.
G 2 Bowtell,

which is in the painter's beſt manner, was the property of Baptiſt May, who was privy purſe to Charles II. and of ſingular ſervice to him in his private pleaſures].

Mary Davis, miſtreſs to Charles II. was ſome time comediant in the duke of York's theatre. She had one daughter by the king; namely Mary, who took the ſurname of Tudor, and was, in 1687, married to the ſon of Sir Francis Ratcliffe, who became earl of Derwentwater**.

* The guitar was never in ſo general vogue in England, as it was in this reign. The king was pleaſed with hearing Signor Francisco, [Francesco Corbetta. See Granger, V. 4. P. 146.] an Italian, play on this inſtrument; as he knew how to fetch better muſic out of it than any other performer. Hence it became fashionable at court, and eſpecially among the king's miſtreſſes, who were greater leaders in faſhions of all kinds, than the queen herſelf. p. 80.

[Mr. Pope, in the following lines, hints at the vogue of this inſtrument in the reign of Charles.

"No wonder then, when all was love and ſport,
"The willing Muſes were debauch'd at court;
"On each enervate ſtring they taught the note
"To pant, or tremble through an eunuch's throat."

Imit. of the 1ſt. Epiſt. of the 2d. Book of Horace.
Granger. V. 4. P. 146.]

|| John Wilmot, earl of Rocheſter; John Sheffield, earl of Mulgrave; lord Buckhurſt, afterwards earl of Dorſet; Henry, ſon of Thomas Killegrew; Henry Saville, Fleetwood Sheppard, and Baptiſt May, were generally of the number of thoſe ſelect and facetious parties which enlivened the evenings of Charles II. in the apartments of his miſtreſſes. The laſt but one of theſe perſons, who, as well as the earl of Dorſet, was a friend and patron of Prior, was a gentleman-uſher and daily-waiter, and afterwards uſher of the black rod to king William. See more of theſe favourites in "Athen. Oxon." ii. col. 1039. See alſo lord Clarendon's "Continuat." fol. p. 338, 355, 438, &c.

** Wood.

29 MA 55

It would be too indelicate to mention the particular conſequences of the jalap, which was given to Moll Davies ["Moll Davies". Granger

Bowtell, Mrs. Cook, Mrs. Monfort, &c. [continued to perform, should follow, but is wanting in the original.]

Note,

ger here adapts his stile to his anecdote.] at supper by Nell Gwynn, who knew that she was to lie the same night with the king. It is sufficient to hint at the violence of its operation, and the disastrous effects; such effects as the ancients would have attributed to *Anteros*, [*Anteros*], a malignant deity, and the avowed enemy of Cupid.

Granger, V. 4. P. 186, seq.

Madam ELEANORA GWYNN,
Madam ELEANOR GWYNN,
Madam ELLEN GWYNN,
Madam ELLEN GWIN,
Mrs. ELLEN GWYNN,

In which various manners she is described in the different portraits of her mentioned by Granger, is by that Biographer thus recorded, P. 188.

Eleanor Gwynn; better known by the familiar name of *Nell*, was, at her first setting out in the world, a plebeian of the lowest rank, and sold oranges in the theatre. Her person, though below the middle size, was well-turned; she had a good natural air, and a sprightliness that promised every thing in comedy. She was instructed by Hart and Lacy, who were both actors of eminence; and, in a short time she became eminent herself in the same profession. She acted the most spirited and fantastic parts, and spoke a prologue or epilogue with admirable address. The pert and vivacious prattle of the orange-wench, was, by degrees, refined into such wit as could please Charles II. Indeed it was sometimes carried to extravagance: but even her highest flights were so natural, that they rather provoked laughter than excited disgust. [A remarkable instance is recorded of her, when, upon the Stage-Keeper preparing to carry her off the stage, after she had died in some character, she started up, and exclaimed,

" Hold, you damn'd confounded dog,
" I'm to rise, and speak the Epilogue."] p 81.

She is said to have been kept by lord Dorset, before she was retained by the king, and to have been introduced to the latter, by the duke of Buckingham, with a view of supplanting the dutchess of Cleveland †. Nell, who knew how to mimic every thing ridiculous about

Bull says, that the King was so captivated by the humorous manner in which she spoke this Epilogue, that when she had done he went behind the scenes, and carried her off that night —

What Bull says, is not unlikely to be true, as Nell Gwynne's son the Duke of S^t Albans was born May 8. 1670.

Note, now Mr. Monfort and Mr. Carlisle were grown to the maturity of good actors.

The

about the court, presently ingratiated herself with her merry sovereign, and retained a considerable place in his affections to the time of his death. She continued to hang on her cloaths with her usual negligence when she was the king's mistress, but whatever she did became her.

Ob. 1687†.

* She very rarely appeared in tragedy, but is known to have acted the part of Almahide; to which lord Landown alludes, in his "Progress of Beauty."

"And Almahide once more by kings adored".

† See Burnet, i. P. 263.

‡ She was, or affected to be, very orthodox, and a friend to the clergy and the church. The story of her paying the debt of a worthy clergyman, whom, as she was going through the city, she saw some bailiffs hurrying to prison, is a known fact; as is also that of her being insulted in her coach at Oxford, by the mob, who mistook her for the dutchess of Portsmouth. Upon which she looked out of the window, and said, with her usual good humour, *Pray, good people be civil; I am the protestant whore.* [the Dutcheß of Portsmouth was a French-woman, and a papist.] This Laconic speech drew upon her the blessings of the populace, who suffered her to proceed without further molestation.

Granger. V. 4. P. 187, seq.

Mrs. KNIGHT, a famous singer, and favourite of king Charles II*.

[Mrs. Knight occurs in the former part of this tract.]

* If any credit may be given to a manuscript lampoon, dated 1686, Mrs. Knight was employed by Charles as a procuress: particularly, she was sent with overtures to Nell Gwynn; whom, as the same authority says, lord Buckhurst would not part with, 'till he was reimbursed the expences he had lavished upon her. The king at length created him earl of Middlesex for his compliance.

"Gave him an earldom to resign his b—tch."

Granger. V. 4. P. 189.

The mixt company then reviv'd the several old and modern plays, that were the propriety of Mr. Killigrew: as, *Rule a Wife and Have a Wife*; Mr. Betterton acting *Michael Perez*; *Don Leon*, Mr. Smith; *Cacafogo*, Mr. Cartwright; *Margaretta*, Mrs. Barry; *Estifania*, Mrs. Cook.

Next, *The Scornful Lady*, *The Plain Dealer*, *The Mock Astrologer*, *The Jovial Crew*, *The Beggars Bush*, *Bartholomew Fair*, *The Moor of Venice**, *Rollo*, *The Humorous Lieutenant*, *The Double Marriage*; with divers others.

Next new play was the Tragedy of *Valentinian*; wrote by the Lord Rochester, from Beaumont and Fletcher. Mr. Goodman acted *Valentinian*; Mr. Betterton, *Æcius*; Mr. Kynaston, *Maximus*; Mr. Griffin, *Pontius*; Madam Barry, *Lucina*, &c.

The

In some of the State Poems, Charles II. is ridiculed under the nick-name of Old Rowley, which was an ill-favoured stallion kept in the Meuse, that was remarkable for getting fine colts.—Mrs. Holford, a young lady much admired by Charles, was sitting in her apartment, and singing a satirical ballad upon "Old Rowley the King", when he knocked at the door. Upon her asking who was there? he, with his usual good humour replied, "Old Rowley himself, madam", Granger, V. 4. P. 49,

In the note, P. 33, I have erroneously stiled the *Guittar*, which "*Madame Davis*" is represented as playing on, a *Lute*; which the reader will be so good as to correct. W.

* This was the first opportunity *Betterton* could obtain of acting *Othello*. D.

If *Downes* is to be credited, (to use Mr. *Davies's* expression in Note, P. 38) the propriety or property of *Othello* was in Mr. Killigrew, so late as the year 1682; *Shakspeare's* supposed supineness respecting the publication, or correction of his plays, originated therefore in necessity; he having no right to print, or publish, what had been already sold by him to others. W.

The United Companies opened the Theatre Royal. Nov 16.
1682 — they did not however abandon Dorset Gardens — several
Plays were brought out at that Theatre. after the Union — more especially
such as required the assistance of Machinery.

Powell. in his Prologue to the Treacherous Brothers, says —
" Upon the uniting of the two Theatres, the revival of old Plays so
engrossed the study of the House, that the Poets lay dormant;
and a new Play could hardly get admittance. "

Downes should have said. 'by the Author's friends' for Lord Rochester died in July. 1680, and did not even live to finish the Play to his satisfaction

Malone thinks that the first performance of Albion and Albanus was on the 3^d or 6th of June. and the last on the 13th. — the Duke landed on the 11th but his landing was not known in London till the 13th.

o The reason why Downes ordered the passage to be expunged is that the Author died ere the Piece was played. / See the Preface. / Downes however meant the interest excited on account of its being by so celebrated a Writer. 29 MA 55 J. B.

x The passage alluded to in the second Note, if it were rendered into English would I think run somewhat as follows: "Mr Griffin" so excelled in Surly, S^r E. Belford, and the Plain Dealer, that none have equalled him in the two former, and none but Mr Hart in the latter." J. B.

The well performance, and the vast interest the author made in town*, crown'd the play with great gain of reputation, and profit to the actors.

In Anno 1685, the Opera of *Albion and Albanius* was perform'd; wrote by Mr. Dryden, and compos'd by Monsieur Grabue, this being perform'd on a very unlucky day, being the day the Duke of Monmouth landed in the West, the nation being in great consternation, it was perform'd but six times; which not answering half the charge they were at, involv'd the Company very much in debt.

The first new Comedy after King James came to the Crown, was *Sir Courtly Niece*, wrote by Mr. Crown: *Sir Courtly* acted by Mr. Mounford; *Hothead*, Mr. Underhill; *Testimony*, Mr. Gillo; Lord Beaugard, Mr. Kynaston; *Surley*, by Mr. Griffin; *Sir Nicholas Callico* by the famous Mr. Antony Leigh; *Leonora*, Madam Barry, &c. This Comedy being justly acted, and the characters in't new, crown'd it with a general applause. *Sir Courtly* was so nicely perform'd, that not any succeeding, but Mr. Cyber, has equall'd him.

Note, Mr. Griffin so excell'd in *Surly*, *Sir Edward Belfond*, *The Plain Dealer*, none succeeding in the 2 former have equall'd him, except his predecessor Mr. Hart in the latter†.

The Squire of *Alsatia*, a Comedy wrote by Mr. Shadwell; *Sir William Belfond* done by Mr. Leigh; *Sir Edward*, Mr. Griffin; *the Squire* by Mr. Nokes, afterwards by Mr. Fevon; *Belfond Junior*, Mr. Mounfort; *Termagant*, Mrs. Boutel; *Lucia*, Mrs. Bracegirdle. This Play by its excellent acting, being

* Mr. Davies's Ms. directs, on what authority I know not, "And the vast interest the author made in town," to be intirely left out. I think it should on no account be omitted; as it serves to shew, that tho' indifferent Pieces have been brought on the Stage, and rendered fashionable, by the influence of Authors of rank, in our days; to the exclusion, or depression, of writers of perhaps more merit, and certainly less interest; it is no new artifice, but a stale trick practiced by dignified authors above a century ago.

† This passage is of kin to that adverted to in the last note. P. 38.

being often honour'd with the presence of Chantellour Jesters, and other great persons; had an uninterrupted run of 13 days together.

Note, Mr. Leigh was eminent in this part of *Sir William*, and *Scapin*, *Old Fumble*, *Sir Jolly Fumble*, *Mercury in Amphitryon*, *Sir Formal*, *Spanish Fryar**, *Pandarus in Troilus and Cressida*.

Note, The Poet receiv'd for his third day in the House in Drury-Lane at single Prices 130*l*. which was the greatest receipt they ever had at that house at single prices.

About this time were several other new plays acted, as *The True Widow*, *Sir Anthony Love*, *The Scourers*, *Amphitryon*, *Love in, and Love out of Fashion*, *Greenwich Park*, *Cleomenes*, *Troilus and Cressida*, *Caesar Borgia*.

All but *Amphitryon* succeeding but indifferently†; I omit the Persons names that acted in this Play, this proving a Stock-Play.

The *Old Batchelor*, wrote by Mr. Congreve; *The Fatal Marriage, or Innocent Adultery*; by Mr. Southern. *The Double Dealer* by Mr. Congreve.

All 3 good Plays; and by their just performances, 'specially Mr. Dogget's and Madam Barry's, unparallel'd.

The Boarding School, wrote by Mr. Dufy; it took well, being justly acted.

i. e. *Love for Money*: &c.
The Boarding School. The

* There is a fine print extant of Leigh, in the character of *Dominic, the Spanish Fryar*.

Single Prices] Boxes 4*s*. Pit 2*s*. 6*d*. First Gallery 1*s*. 6*d*. Upper Gallery 1*s*. D.

It is said in "*A Comparison between the Two Stages*," P. 16, speaking of the expences of a Benefit Night at the *Old House*, i. e. *Drury-Lane Theatre*, to an Author at that period, 1702, that "the ordinary Charge is about four and thirty pounds a day." In Mr. Garrick's time the Ordinary Charges were Sixty Four Pounds; they are now considerably advanced. W.

† In the original it is "All but *Amphitryon*; which succeeding but indifferently; I &c." Mr. Davies's Ms. properly directs which to be omitted. — W. x

Shadwell received for his third day £130 which was the greatest receipt that they had ever had at the Theatre Royal at single prices. It appears from the Dedication, that vast numbers went away who could not be admitted.

The Scowlers — In Ben Jonson's time, the Bucks and Bloods of the day, were called Angry- or Roaring-boys — in Shadwell's Scowlers — in Gay's, Mohocks. Tope in this Play, says, "Why I knew the Flectors, and before them the Muns, and the Tityre-ties: they were brave fellows indeed: in those days, a man could not go from the Rose Tavern, to the Piazza once, but he must venture his life twice."

Dryden in his Preface to Cleomenes says, "Mr Barry, always excellent, has in this Tragedy excelled herself, and gained a reputation beyond any woman, whom I have ever seen on the Theatre."

x I question whether "which" should be omitted, because to ascertain that several of the Plays enumerated succeeded very well. The passage is extremely obscure.

J. B.

"Between these Operas & " — Waldron, in reprinting Roccius
Anglicanus, has made several shameful blunders — the worst of them
is perhaps that which he here makes — he omits two most important
words — " the Mistake " any person who knows that the 'Maiden
Queen' was written by Dryden, ^{29 MA 55} must be puzzled to the last degree
on finding Downes. ! apparently. ! attribute, the Maiden Queen, to
Sedley.

The Marriage Hater Match'd, wrote by the same Author; there Mr. Dogget perform'd the part of *Solon* inimitably; likewise his part in *The Boarding School*.

King Arthur, an Opera, wrote by Mr. Dryden; it was excellently adorn'd with Scenes and Machines; The Musical Part set by Famous Mr. Henry Purcell, and Dances made by Mr. Jo. Priest: the Play and Musick pleas'd the Court and City; and being well perform'd, 'twas very gainful to the Company.

*The Prophetess**, or, *Dioclesian*; an Opera, wrote by Mr. Betterton: being set out with costly scenes, machines, and cloaths; the vocal and instrumental musick done by Mr. Purcell; and dances by Mr. Priest; it gratify'd the expectation of Court and City; and got the Author great reputation.

The Fairy Queen, made into an Opera, from a Comedy of Mr. Shakspeare's†: This in ornaments was superior to the other two; especially in cloaths for all the Singers and Dancers; Scenes, Machines, and Decorations; all most profusely set off, and excellently perform'd: chiefly the instrumental and vocal part compos'd by the said Mr. Purcell, and dances by Mr. Priest. The Court and Town were wonderfully satisfy'd with it; but the expences in setting it out being so great, the Company got very little by it.

Notz, Between these Operas there were several other Plays acted, both Old and Modern; As, *Bury Fair*, *Wit without Money*, *The Taming of a Shrew*, *The Maiden Queen*, by Sir Charles

Bellamira

The Mistress

* *The Prophetess*, by Beaumont and Fletcher, was reviv'd at Lincoln's Inn-Fields, and Covent-Garden with success; entirely owing to the comic powers of *Spiller* and *Shuter*. D.

† From Shakspeare's *Midsummer Night's Dream* Mr. Garrick fabricated an operatical piece call'd *The Fairies*, in 1754; to which he spoke a Prologue. D.

29 MA 55

¶ Note Read Shakespeare. 3. 347.

Charles Sedley, *Island Princess*, *A Sea Voyage*, *The English Fryar*, by Mr. Crown, *Buffy D'Ambois*, *The Massacre of Paris*, &c.

and Some time after, a difference happening between the United Patentees and the chief Actors, as Mr. Betterton, Mrs. Barry, and Mrs. Bracegirdle; the latter complaining of oppression from the former; they for redress appeal'd to my Lord of Dorset, then Lord Chamberlain, for justice: who espousing the cause of the Actors, with the assistance of Sir Robert Howard, finding their complaints just, procur'd from King William a seperate License for Mr. Congreve, Mr. Betterton, Mrs. Bracegirdle, Mrs. Barry, and others, to set up a new Company, calling it The New Theatre in Lincoln's-Inn Fields; and the House being fitted up from a Tennis-Court, they open'd it the last day of April, 1695, with a new Comedy, call'd,

Comedy
than .

Love for Love, wrote by Mr. Congreve; this play was superior in success to most of the precedent plays: *Valentine*, acted by Mr. Betterton; *Scandal*, Mr. Smith*; *Forefight*, Mr. Sandford; [*Sir*] *Sampson*, Mr. Underhill; *Ben*, the Saylor, Mr. Dogget; *Jeremy*, Mr. Bowen; Mrs. *Frail*, by Madam Barry; *Tattle*, Mr. Boman; *Angelica*, Mrs. Bracegirdle: This Comedy being extraordinary well acted, chiefly the part of *Ben*, the Sailor, it took 13 days successively.

The principal new plays that succeeded this from April, 1695, to the year 1704, were

a Comedy

Lovers Luck, wrote by Captain Dilks, which fill'd the House 6 days together, and above 50^s. the 8th, the day it was left off.

The

§ This was the first part *Smith* acted after having left the stage for some years. Neither *Downes* or *Cibber* give any character of *Smith* as an actor; but *Beth*, in a very elegant Latin epitaph, praises him highly: he styles him a man of much humanity, and one greatly beloved by the players, and the people in general. As an actor he says *Smith* was almost equal to *Betterton*.
D.

Bussy D'Ambois — It appears from D'Urfey's Dedication, that Harte's performance of D'Ambois, made Chapman's Play, in spite of all its faults, a favourite with the town.

1694. — Mr Betterton's name does not occur after this year — it seems highly probable that she did not act after the division of the company — The Editor of the Biographical Dictionary, in his Life of Betterton, says, that he married Mr Sanderson in 1670 — this is a very great mistake. Betterton was married in 1663 at the latest — Mr Betterton's name appears to a part in the Slighted Maid, which was printed in that year.

" Smith was greatly attached to James 2^d — he returned to the Stage in 1691. but as the Audience were much disturbed on account of his principles, and a riot ensued, he again withdrew — he rejoined the Company in 1695. and continued with them, about 3 years "

| D^r Burney. |

Heroic Love — In his Address to the Author. Dryden. speaks thus of the Stage.

It so declines that shortly we shall see
Players and Plays reduced to second infancy
x x x x x x x x x x

They plot, not on the Stage, but on the Town
And in despair the empty Pot to fill
Set up some foreign Monster in a Bill

Thus they jog on, still tricking, never thriving,
29 MA 55
And murdering Plays, which they miscall renewing
Scarcely can a Poet know the Play he made
'Tis so disguis'd. " —

A. J. J. 1697.

ROSCIUS ANGLICANUS.

59

The Grand Cyrus, wrote by Mr. Banks; it was a good play; but Mr. Smith having a long part in it, fell sick upon the fourth day and died*; upon that it lay by, and ne'er has bin acted since||.

The Mourning Bride, a Tragedy, wrote by Mr. Congreve; had such success, that it continued acting uninterrupted 13 days together.

Boadicia, the British Queen, wrote by Mr. Hopkins; 'twas a well writ play, in an Ovidian Stile in verse; it was lik'd and got the company money†.

Heroic Love, wrote by Mr. George Greenvil; superlatively writ; a very good Tragedy, well acted, and mightily pleas'd the Court and City§.

Love's a Jest, a Comedy, done by Mr. Mottoux; succeeded well, being well acted, and got the company reputation and money.

H 2

The

* He was seized with the cramp in the night time, and to relieve himself from the violence of the pain, he jumped out of bed; but remained so long in the cold, that it occasioned his death. D.

|| "Cyrus the Great. Whose was that? Banks's, which the Players damn'd and wou'd not act of a great while; but at length it was acted, and damn'd then in manner and form".

"A Comparison between the Two Stages." 1702, P. 24.

† "Here's Pyrrhus King of Epire. Whose is that? Charles Hopkins's, an Irish gentleman of good sense, and an excellent Ovidian. What was it's fate? Damn'd". Ibid.

"Boadicia. This is Cha. Hopkins's, and did very well."

Idem. P. 31.

W.

§ "Heroic Love. That I think is Mr. Granvill's: 'Tis so, and the language is very correct: but with submission to him, his fable is no well chosen; there's too little business in't for so long a representation; but if Mr. G. had taken the story at a greater length, and contriv'd the incidents to surprize, he had made it an admirable tragedy."

"A Comparison, &c." P. 31.

W.

29 11 35

L. J. J. 1699.

66

ROSCIUS ANGLICANUS.

The Anatomist, or Sham Doctor†; had prosperous success, and remains a living play to this day; 'twas done by Mr. Ravenscroft.

Don Quixot, both parts made into one, by Mr. Durfey, Mrs. Bracegirdle acting, and her excellent singing in't, the play in general being well perform'd, 'tis little inferior to any of the preceding Comedies*.

George

The She-Gallants, a Comedy, wrote by Mr. Greenvil, when he was very young: extraordinary witty, and well acted; but offending the ears of some Ladies who set up for Chastity, it made its Exit. And gave place to,

Iphigenia, a Tragedy, wrote by Mr. Dennis, a good Tragedy and well acted; but answer'd not the expences they were at in cloathing it.

The

§ *The Anatomist* has, for many years, been reduced to a Farce. Mr. Blakes gave a new life to it by making the Doctor a Frenchman. D.

There is a good print extant of *Blakes*, in the character of *Monsieur Le Medicin*, in *The Anatomist*. W.

* In "*A Comparison, &c.*" P. 25, is the following dialogue concerning *Durfey* and his *Don Quixote*.

S. The third Part of *Don Quixote*,

R. Oh, the overrunning streams of *Helicon*! by all that's poetical, my friend *Durfey*; well, in the name of impudence, what luck?

S. Damn'd, damn'd to all intents and purposes.

R. His first and second Part did well.

S. Thanks to honest *Miguel Cervantes*, who gave him not only the Rory, but the very words. W.

Sull. Cyrene the great.

Ramb. Whose was that?

Sull. Banks's, which the Players damnd, and would not
Act of a great while, but at length it was acted, and damnd
then in manner and form.

| Gildon. |

The Fate of Capua, wrote by Mr. Southern†, better to read than act; 'twas well acted, but answer'd not the Companies expectation.

Justice Busy, a Comedy, wrote by Mr. Crown; 'twas well acted, yet proved not a living play. However Mrs. Bracegirdle, by a potent and magnetic charm in performing a song in't, caus'd the Stones of the Streets to fly in the Men's Faces.

The Way of the World, a Comedy, wrote by Mr. Congreve†, 'twas curiously acted; Madam Bracegirdle performing her Part so exactly and just, gain'd the applause of Court and City; but being too keen a Satyr had not the Success the Company expected.*

The Ambitious Step-mother, done by Mr. Rowe; 'twas very well acted, especially the Parts of [by] Mr. Betterton, Mr. Booth, and Madam Barry; the Play answer'd the Companies expectation.

Tamerlane§, wrote by the same Author; in general well acted; but chiefly the Parts of [by] Mr. Betterton, [Mr.] Vanbruggen†, Mr. Powel, Madam Bracegirdle and [Madam] Barry; which made it a Stock-Play.

† † Mr. Southern, Mr. Congreve.] These Authors and their writings are praised, and criticised, with proper discrimination, in "A Comparison, &c." W.

* Some part of this play, I think it was the last act, was much hissed by the critics; the author never after wrote any thing for the stage, though he lived to see his comedy a very favorite entertainment of the public. D.

§ See the last note, P. 37. 29 MA 35 W.

† Vanbruggen] Or Verbruggen, as his name is spelt in the Dramatis Personæ of several plays. No Stage-Historian has taken notice of the particular merit of this actor; and Cibber, who is large enough in the accounts of others, has only just mentioned his name, as an actor of

The Fair Penitent, by the same Author; a very good play for three Acts: but failing in the two last, answer'd not their expectation.

The Biter†, a Farce; wrote by the same Author: it had a six days run; the six days running it out of breath, it sick-en'd and expir'd.

Abra-mule, wrote by Mr. *Trap* of Oxford; a very good play, and exceedingly well acted.

These being all the chiefest new Plays, that have been acted by Mr. *Betterton's* Company, since its separation from Mr. *Rich* in the Year 1695. The Names of several of the Actors I have not mention'd or offer'd to your view, as in the others, by reason the late acting of them makes them live in your memories.

Note, In the space of Ten years past, Mr. *Betterton*, to gratify the desires and Fancies of the Nobility and Gentry; procur'd

of some merit, tho' inferior to others: but that he was an actor of great merit we learn from *Southern*, in his dedication of *Oronooko* to the first duke of Devonshire. D.

1702 - The following extract from "*A Comparison, &c.*" will shew the opinion entertained of *Verbruggen*, by a contemporary writer.

"*Batt.* [*Batterton* or *Betterton*] wears away apace; his activity is at an end, and his memory begins to die.

But there's a young one to succeed him, *Verbruggen*.

A fellow with a crackt voice: he clangs his words as if he spoke out of a broken drum." P. 198 and 199. W.

† Nobody, it has been said, was merry at this farce but the author; who was seen to laugh heartily at the performance, while the audience round him were grave and silent. *Rowe*, it seems, had attacked the comedies of *Wycherly*, who in revenge wrote some lines on this farce; one of which I remember was,

"Damns the Plain-Dealer, and writes the Biter."

D.



Tom Brown in a Letter dated Sept. 12. 1899. complains that each
of the Companies had recourse to low expedients for filling their Houses.

— Wright, in his *Historia Historionica*, which was published this year
says that Plays could hardly draw an Audience, unless some foreign
regale was expressed in the bottom of the Bill.

29 MA 55

procur'd from Abroad the best Dancers and Singers, as Monsieur *L'Abbe*, Madam *Sublini*, Monsieur *Balon*, *Margarita Delpine*, *Maria Gallia*, and divers others; who being exorbitantly expensive, produc'd small Profit to him and his Company, but vast Gain to themselves; Madam *Delpine* since her arrival in *England*, by modest computation; having got by the Stage and Gentry, above 10,000 Guineas.

Note, From *Candlemas* 1704, to the 23^d, of *April* 1706, there were 4 Plays commanded to be acted at Court at *St. James's*, by the Actors of both Houses, viz.

First, *All for Love*; Mr. *Betterton* acting *Marc. Antony*; Mr. *Vanbruggen*, *Ventidius*; Mr. *Wilks*, *Dolabella*; Mr. *Booth*, *Alexas* the Eunuch; Mrs. *Barry*, *Cleopatra*; Mrs. *Bracegirdle*, *Octavia*; All the other Parts being exactly done, and the Court very well pleas'd.

The Second was *Sir Solomon*, or *The Cautious Coxcomb*: Mr. *Betterton* acting *Sir Solomon**; Mr. *Wilks*, *Peregrine*; Mr.

* Mr. *Betterton* acting *Sir Solomon*.] Nothing shews the richness of this actor's genius so much as the variety of different characters which he represented. The first tragedian of the age, acting the solemn coxcomb would appear surprizing to us, had we not seen Mr. *Garrick* perform *Sir Anthony Braville*, in *The Discovery*. The accomplish'd actor is master of the whole business of his profession; and no one, excepting Mr. *Garrick*, performed such a number of different characters as *Betterton*. D.

Whether *Betterton* or *Garrick* was most excellent in the performance of *Hamlet*, *Richard*, *Macbeth*, *Lear*, &c. cannot be ascertained; but the latter, we are sure, far exceeded the former, in the variety of characters he appeared in: the most sublime, terrible, or pathetic in tragedy; the most humourous, vacant, or vivacious in comedy; the arduous medium between both, of which his chef d'ouvres, *Kitely*, was a perfect instance; the most abject and ridiculous of farce; the hero, the lunatic, the villain, the lover, the rake, the fop, the drunkard, the valet, the clown, the idiot; the hoary monarch, or playful school-boy: all were to him as himself, and he to his audience as them all!

29 MAR 55

W.

Mr. Booth, Young Single; Mr. Dogget, Sir Arthur Addle; Mr. Johnson, Justice Wary; Mr. Pinkethman, Ralph; Mr. Underhill, Timothy; Mrs. Bracegirdle, Julia; Mrs. Mounfort, Betty; The whole being well perform'd, it gave great Satisfaction.

The next was *The Merry Wives of Windsor*, acted the 23^d of April, the Queen's Coronation-Day: Mr. Betterton, acting Sir John Falstaff; Sir Hugh, by Mr. Dogget; Mr. Page, by Mr. Vanbruggen; Mr. Ford, by Mr. Powel; Dr. Caius, Mr. Pinkethman; the Host, Mr. Bullock; Mrs. Page, Mrs. Barry; Mrs. Ford, Mrs. Bracegirdle; Mrs. Ann Page, Mrs. Bradshaw.

The last was, *The Anatomist*, or *Sham-Doctor*; it was performed on Shrove-Tuesday, the Queen's Birth-Day, it being done by the Actors of both Houles, and perfectly perform'd; there being an Additional Entertainment in't of the best Singers and Dancers, Foreign and English: As *Margarita D'elpine*, *Maria Gallia*, Mrs. Lindsey, Mrs. Hudson, and Mr. Leveridge, and others; The Dances were perform'd by Monsieur L'Abbe; Mr. Ruel; Monsieur Cherrier; Mrs. Elford; Miss Champion; Mrs. Ruel, and [the, or a] Devonshire Girl: 'Twas very well lik'd by the whole Court.

About the end of 1704, Mr. Betterton assign'd his License, and his whole Company over to Captain Vanbrugg to Act under His, at the Theatre in the Hay-Market.

And upon the 9th of April, 1705. Captain Vanbrugg open'd his new Theatre in the Hay-Market, with a Foreign Opera, Perform'd by a new Set of Singers, arriv'd from Italy; (the worst that e'er came from thence) for it lasted but 5 Days, and they being lik'd but indifferently by the Gentry; they in a little time marcht back to their own Country.

The

The first Play acted there, was *The Gamester*. Then *The Wanton Wife*. Next, *Duke and no Duke*. After that, *She wou'd if She Cou'd*; and half a Score of their old Plays, acted in old Cloaths, the Company brought from *Lincoln's-Inn Fields*. The Audiences falling off extremely with entertaining the Gentry with such old Ware, whereas, had they open'd the House at first, with a good new *English Opera*, or a new Play, they wou'd have preserv'd the Favour of Court and City, and gain'd Reputation and Profit to themselves.

Amorous
Widow
or the

The first new Play acted there, was *The Conquest of Spain*; the beginning of May 1705, written by Mrs. Pix: it had not the life of a Stock-Play, for it expir'd the 6th day.

The next new one was *Ulysses*, wrote by Mr. Row: The Play being all new Cloath'd, and excellently well perform'd, had a successful run; but fell short of his *Ambitious Step-Mother*, and his *Tamerlane*.

Then was acted a Comedy call'd *The Confederacy*, wrote by Captain Vanbrugg; an excellent Witty Play, and all Parts very well acted: But the nice Criticks Censure was, it wanted just Decorum, made it flag at last.

× *Trelooby*, a Farce, wrote by Captain Vanbrugg, Mr. Congreve, and Mr. Walsh; Mr. Dogget acting *Trelooby* so well, the whole was highly Applauded.

The Mistake, wrote by Captain Vanbrugg; a very diverting Comedy, Witty and good Humour in't, but will scarce be enroll'd a Stock-Play.

The next new Play was, *The Revolution of Sweden*; wrote by Mrs. Trotter: she kept close to the History, but wanting the just Decorum of Plays, [it] expir'd the Sixth Day.

Then a new Opera, call'd *The British Enchanters*, wrote by the Honourable Mr. George Greenvil; very exquisitely done, especially the Singing Part; making Love the Acme of all Terrestrial Bliss: Which infinitely arrided both Sexes,

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and

× properly Square Trelooby

and pleas'd the Town as well as any *Englisch* Modern Opera.

After this was perform'd an Opera, call'd *The Temple of Love*; consisting all of Singing and Dancing: The Singing Compos'd by Monsieur Sidgeon: The Version into *Englisch*, by Monsieur Moteux from the *Italian*: The Singing perform'd by Mr. Laurence, Mr. Laroon, Mr. Cook, Mrs. Bracegirdle, Maria Gallia, and several other Men and Women for the Chorus's: The Dances, made and perform'd all by *French*-Men; it lasted but Six Days, and answer'd not their Expectation.

x The last Opera was, *The Kingdom of Birds*; made by Mr. Dursley, perform'd in July, 1706. The Singers in't were, Mr. Cook, Mr. Laroon, Mr. Laurence, Mrs. Hudson and others: Dancers were Monsieur De Barges, Monsieur L'Abbe's Brother, Mr. Fairbank, Mrs. Elford and others: It lasted only Six Days, not answering half the expences of it.

After this, Captain Vantbrugg gave leave to Mr. Verbruggen and Mr. Boash, and all the Young Company to Act the remainder of the Summer, what Plays they cou'd by their Industry get up for their own Benefit; continuing till *Bartholomew-Eve*, 23d of August, 1706, ending on that Day, with *The London Cuckolds*: But in all that time their Profit amount'd not to half their Salaries, they receiv'd in Winter.

- From *Bartholomew-Day*, 1706, to the 15th of Oct. following, there was no more Acting there.

In this Interval Captain Vantbrugg by Agreement with Mr. Swinny, and by the Concurrence of my Lord Chamberlain, Transferr'd and Invested his License and Government of the Theatre to Mr. Swinny; who brought with him from Mr. Rich, Mr. Wilks, Mr. Cyber, Mr. Mills, Mr. Johnson, Mr. Keene, Mr. Norris, Mr. Fairbank, Mrs. Oldfield and others; United them to the Old Company; Mr. Betterton and

x "Wonder in the Sun", & "The Kingdom of the Birds."

" It is true that Hart quoted the minor Stage in 1807
but not the Stage of Life. ^{29 MA 55} for Downes. / p. 50. / says that he
lived some time after. Moreover I do not think that
Downes meant to say that Wilks imitated him but
merely that he followed him 'pasibus aequis'.

and Mr. Underhill, being the only remains of the Duke of York's Servants, from 1662, till the Union in October, 1706. Now having given an Account of all the Principal Actors and Plays, down to 1706. I with the said Union conclude my History.

Next follows the Account of the present Young Company, (which United with the Old, in October, 1706.) Now Acting at the Theatre-Royal in Drury-Lane; Her Majesty's Company of Comedians, under the Government of Col. Brett.

MR. Wilks, proper and comely in Person, of graceful Port, Mein and Air; void of Affectation; his Elevations and Cadencies just, Congruent to Elocution; especially in Gentile Comedy; not inferior in Tragedy. The emission of his Words free, easy, and natural; attracting attentive silence in his Audience, (I mean the Judicious) except where there are Unnatural Rants. As,

I'll mount the Sky,
And kick the G—ds like Foot-balls, as I fly!

As Poet D—rsey has it,

Which put the Voice to such obstreperous stretch,
Requires the Lungs of a Smith's Bellows to reach.

He is indeed the finisht Copy of his famous predecessor, Mr. Charles Hart*.

Mr. Cyber, A Gentleman of his time has arriv'd to an exceeding Perfection, in hitting justly the Humour of starcht Beau or Fop; as the Lord Fopington, Sir Fopling and Sir
I 2 Courty,

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* Here honest Downes forgets himself strangely. Wilks did not leave Dublin till about the year 1690, consequently he could not have seen Mr. Hart, who died in 1682. Nor can I couceive how a man could copy another whom he had never seen. Cibber with more truth tells us that Wilks's Model was Montford.
D.

Courly, equalling in the last, the late eminent Mr. *Mounfort*, not much inferior in Tragedy, had Nature given him Lungs strenuous to his finish'd Judgment.

h / Mr. *Estcourt*, *Histrionatus*†; he has the Honour (Nature enduing him with an easy, free, unaffected Mode of Elocution) in Comedy always to Lætificate his Audience, especially Quality, (Witness Serjeant *Kyle*) He's not excellent only in that, but a superlative Mimick.

Mr. *Booth**, A Gentleman of liberal Education, of form Venust; of mellifluent Pronunciation, having proper Gesticulations, which are graceful Attendants of true Elocution: of his time a most compleat Tragedian.

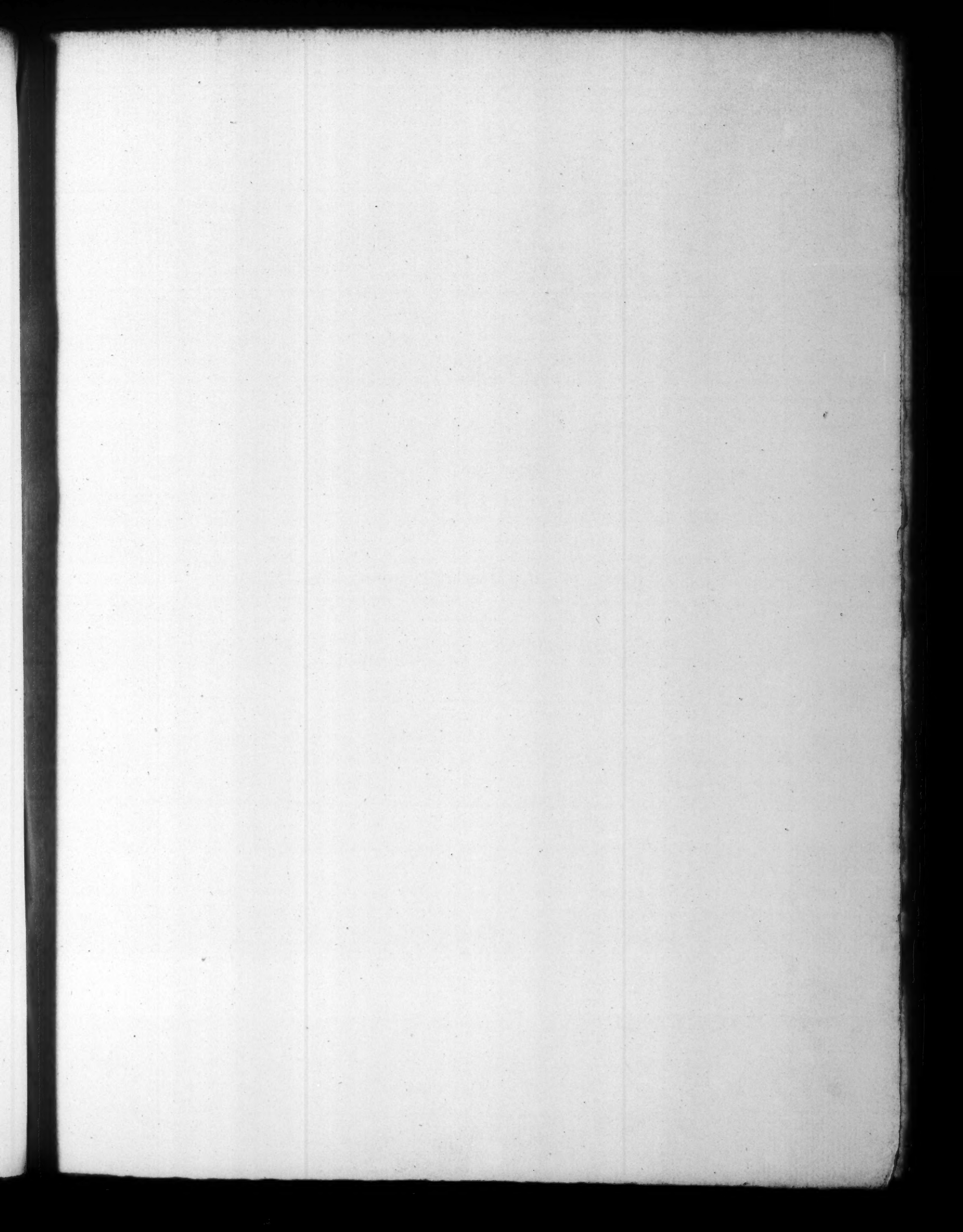
his Mr. *Johnson*§, He's skilful in the Art of Painting†, which is a great adjunct, very Promovent to the Art of true Elocution, which is always requirable in him that bears the name of an Actor; he has the happiness to gain applause from the Court and City: Witness, *Morose*, *Corbaccio*, Mr. *Hotthead* and several others; he is a true Copy of Mr. *Underhill*, whom Sir *William Davenant* judg'd 40 Years ago, in *Lincoln's-Inn Fields*, the truest Comedian in the Company.

Mr. † Mr. *Estcourt*, *Histrionatus*.] *Cibber* denies this, but Sir *Richard Steele* gives a very favourable character of him, not only as a most facetious Companion, but as an excellent Comedian, though he admits that the Actors would not allow his Theatrical Merit. D.

**Booth* was at this time kept under by the jealousy of *Wilks*, who with a high hand put *Mills*, a very inferior Actor over his head. D.

§ *Johnson* was a very correct and chaste Comedian. He was the most exact copy of Nature I ever saw. But he wanted that warmth of Colouring which *Cibber* gave to his comic characters, and which Mr. *Garrick* has since carried still higher. *Wesson* was another *Johnson*. D.

† *Painting*] I apprehend this means the painting of the face, and marking it with dark lines to imitate the wrinkles of old age; a custom formerly carried to excess on the stage, tho' now a good deal disused: I have seen actors who were really older than the characters they were to represent, mark their faces with black lines of Indian ink, to such a degree, that they appeared as if looking through a mask of wire. Mr. *Garrick*'s skill in the necessary preparation of his face for the aged and venerable *Lear* and *Lusignan*, was as remarkable, as his performance of those characters was admirable. W.



h
ns

Mr. Dogget, On the Stage he's very aspectabund, wearing a Farce in his Face; his Thoughts deliberately framing his utterance congruous to his looks: He is the only Comic Original now extant; Witness, *Ben, Solon, Nikin, The Jew of Venice, &c.*

Mr. Pinkethman§, He's the darling of *Fortunatus*, he has gain'd more in Theatres and Fairs in Twelve Years, than those that have tugg'd at the Oar of Acting these 50.

Next Mr. Mills, Mr. Powel, Mr. Bullock; the 2 first excel in Tragedy, the other in Comedy, &c.†

I must not omit Praises due to Mr. Betterton, the first and now only remain of the old Stock, of the Company of *Sir William Davenant* in *Lincoln's-Inn Fields*; he like an old stately spreading Oak now stands fixt, environ'd round with brave

§ *Pinkethman* died in 1725, or thereabouts, he was not unlike *Shuter* in his manner, and took similar liberties with the Audience, who pardon'd them for the sake of his general power of pleasing, as they afterwards did honest Ned.

† At the conclusion of "*A Comparison, &c.*" P. 199, is the following Dialogue.

R. Ay, but *Powel*.

C. Is an idle Fellow, that neither minds his Business, nor lives quietly in any Community.

R. And Mrs. *Bracegirdle*—

C. Is a haughty conceited Woman, that has got more Money by dissembling her Lewdness, than others, by professing it.

R. But prithee look o'this side; there's *Gibber*, a Poet, and a fine Actor.

C. And one that's always repining at the Success of others, and upon the Stage makes all his fellow Actors uneasy.

S. But *Pinkethman*, the Flower of—

C. *Bartholomew-Fair*, and the Idol of the Rabble. A fellow that over-does every thing, and spoils many a part with his own stuff.

R. Then there's the Noble *Ben's* Namefake—

C. Is or might be a good Comedian, but he has the Vice of all Actors, he's too fond of his own merit.

S. Oh, but *Bullock*— 29 MA 55

C. Is the best Comedian that has trod the Stage since *Nokes* and *Lee*, [Leigh] and a fellow that has a very humble Opinion of himself.

R. There's Mrs. *Rogers*, Mrs. *Oldfield*, Mrs. *Verbruggen*—

C. The last is a Miracle; but the others mere Rubbish, that ought to be swept off the Stage with the Filth and Dust."

Mrs. *Verbruggen* was at this time in her zenith, as a comic actress; Mrs. *Oldfield* in her novitiate, which was not very promising. W.

brave young growing, flourishing Plants; there needs nothing to speak his Fame more than the following Parts.

<i>Pericles, Prince of Tyre.</i>	<i>Hamlet.</i>
The Bondman.	<i>Macbeth.</i>
<i>Cæsar, Borgia.</i>	<i>Timon of Athens.</i>
The Loyal Subject.	<i>Othello.</i>
The Mad Lover.	<i>Oedipus.</i>
<i>Richard the Third.</i>	<i>Jaffier.</i>
King Lear.	King Henry the Eighth.
<i>Solyman, the Magnificent.</i>	Sir John Falstaff.

Mr. Dryden a little before his Death in a Prologue, rendering him this Praise.

*He like the setting Sun still shoots a glimmery Ray,
Like Ancient ROME Majestic in decay.*

F I N I S.

E R R A T A.

Page 31. Note, line 7 and 8. To avoid the inelegant recurrence of a word, for *there is, however, no such character, &c.* read *tho' there is no such character, &c.*

37 P. 33. In consequence of false pointing in the original, the three last lines of this page have been misunderstood; the Friend who, P. 17, corrected a mistake in P. 13, having explained this passage also, the reader is requested to read as follows.

After this, my Lord Orrery writ two Comedies, the first call'd *Gusman*; the other, Mr. *Anthony: Gusman* took very well; the other but indifferent.

A very few typographical errors which may occur, it is unnecessary to particularize.

Dryden, in his Address to the Author of 'Heroic Love' says
of the Actors at Lincoln's Inn Fields.

Their setting Sun still shoots a glimmering ray.
Like ancient Rome majestic in decay;
And better gleanings than worn soil can boast.
Than the brab. Vantage of the neighbouring coast.

Speaking of the Stage generally, he says

It so declines that shortly we shall see
Players and Plays reduced to second infancy

x x x x x x x x x x x x x x

They plot not on the Stage, but on the Town.

And in despair the empty Pit to fill

Set up some foreign Monster in a Bill:

Thus they jog on; still tricking, never throwing:

And murdering Plays, which they miscall revising.

Scarce can a Poet know the Play he made

So so disguis'd.

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HAVING at length gone through *Downes's Historical Review* of the Stage; I shall detain the Reader no longer than to request his indulgence for whatever may appear amiss in this edition; the original is in many respects so faulty, that to have endeavoured to amend it in any material degree, would have been to re-write, not re-print it: I have therefore made no alteration of the least consequence without apprising the Reader by a note, or some other customary sign.

The Ms. containing Mr. *Davies's* notes has been faithfully followed, the correction of two or three casual inaccuracies, and the omission of a trifling notice of one living Performer, excepted; it having been determined by me, not to mention throughout the tract any Actor or Actress now existing: this being a history of past, not present, times. I might have swell'd the book considerably by extracts from the *Tatler*, *Spectator*, and *Guardian* (which contain a fund of Stage-Anecdote, and liberal criticism); various Stage-Tracts, *Lives*, *Apologies*; the *Biographia Dramatica*; the late editions of *Shakespeare*; Mr. *Malone's* Supplement; *Beaumont and Fletcher*, *Massinger*, *Old-Plays*, &c. but, excepting the tracts relating to *Milton*, and *Granger's* *Biographical History*, I have been very sparing of quotations from books in every body's hands. "A Comparison between the Two Stages," being rather a scarce tract, and containing (tho' written in some places in too bold and rude a stile) much good sense, just observation, and agreeable anecdote, I have made pretty free with.

Inaccuracies of spelling titles of, or names in, the various pieces mentioned, will, it is hoped, be pardon'd; exactness therein requiring more books of the kind than were in my possession.

A critically-correct work was not intended by this republication; if it preserve the original from extinction, and yield a harmless relaxation from matters of more moment, it will answer the end proposed by

The Public's

March 26,
1789.

Most Obedient Servant,
29 MA 55 F. G. WALDRON,

On His Majesty's Happy Recovery.

WHEN Phœbus sets we never mourn;
We know with Morning he'll return:
Of winning Phœbe ne'er complain;
Assured she'll shortly wax again:
The ebbing Tide we ne'er lament,
'Twill flow again, and yield content:
The yellow leaves no sorrow bring,
Of verdure certain in the Spring.
But when the Health of Man is flown,
Or Reason lost, we justly moan!
The body's sickness may remain,
Till Death relieve the sufferer's pain;
And mental malady we find
Too seldom quit a once-hurt mind!
How poignant was our anguish, when
"The best of husbands, fathers, men";
Or, if high rank addition brings
To a good man, the best of Kings;
Lay on the bed of racking pain,
And burn'd with fever of the brain!
Small is our joy when Day appears,
Or Night's pale Regent nature cheers;
When flowing Tides enrich the land,
Or young-eyed Spring comes, hand-in-hand
With Peace and Plenty, Smiles and Loves;
To that full bliss each Briton proves,
His King, so late by all deplored,
To Sanity by Heaven restored!
Restored to Reason, and his Crown!
While all true hearts their sorrows drown
In cheerful bowls; and gaily sing
Long live Great George! God save the King!



A P P E N D I X

TO

DOWNES'S ROSCIUS ANGLICANUS.

Edition 1789.

Page 5. "the *Globe*."

The *Globe* playhouse, situate on the Bank-side, which was thatch'd with reeds, was burnt down in 1613.

The following are the names of other of our early playhouses. *The Theatre*; *The Curtain*; *The Cockpit*, or *Phoenix*; *The Swan*; *The Rose*; *The Hope*.

See Malone's *Shakspeare*, V. 1. pt. 2. p. 41 *seq.*

Ibid. "From Rymer's *M. S.* we learn that there were no less than 23 Theatres in the Metropolis."

See this idea exploded in *idem*, V. 1. pt. 2. p. 48, n. 6.

Ibid. "By the fall of the Play-House in Black-Fryars 81 Persons of Quality were killed.

Camden's *Annals* of James I."

See this refuted in *idem*, p. 50.

P. 9. Add to the exoneration of Milton the following memoranda; which, tho' *Caviare to the Million*, to the critical reader of his prose-works may not be unacceptable.

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B

A copy

A copy of Milton's *EICONOCLASTES*, "*publisht now the second time, and much enlarg'd*," 4to. 1650, formerly in the collection of Edward Wynne, Esq. lately in my possession; at present in that of the learned and ingenious Dr. Farmer; was a presentation-book from the author: in the title-page is written *G. Dury. 1650. Ex dono Authoris.* and in the margin of p. 217 are written the additions included between brackets in the following extract; which (however small) should, if Milton's, be preserved.

"If God himself say to Kings, *Touch not mine anointed*, meaning his chos'n people, as is evident in that Psalme, yet no man will argue thence, that he protects them from Civil Laws if they offend, then certainly, though *David* as a privat man, and in his own cause, feard to lift his hand against [*Saul because outwardly*] the Lords Anointed, much less can (*dele this*) [*David's privat reasons*] forbidd the Law, or disarm justice from having legal power against any King, [*Whenas the immediat word of God forbidding to touch his truest anointed w^{ch} are his Saints, shall be judged no forbidding to touch them legally, if they transgresse the Law.*] No other supreme Magistrate in what kind of Government soever laies claim to any such enormous Privilege; wherfore then should any King, who is but one kind of Magistrat, and set over the people for no other end then they?"

Milton, like Spenser, was attached to peculiarities in spelling. In the table of "Faults escaped in the Print." annexed to the first edition of *THE FAERIE QUEENE*, 1590, *renowned* is corrected *renowmed*; so, in p. 89 of this copy of *EICONOCLASTES*, *overspread* is (with a pen) corrected *overspredd*: a convincing proof to me that the book had been revised, and all the MS. additions and corrections therein made by Milton himself; for, surely, none but the author could think such a correction as *overspredd* necessary.

In



Is a Deposition of Mr. Rebecca Marshall against S^r Hugh

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Middleton. see Dramatic Chronology. Vol 20.

In p. 173 *solicited* and *soliciting* are also (with a pen) corrected *sollicitated* and *solliciting*. In p. 82, l. 18, "Injustice to appeach them for so consenting," (See Baron's edition, 8vo. 1770, p. 114, l. 19.) *consenting* is (with a pen) altered to *protesting*; which undoubtedly-right reading is neither in Toland's, Birch's, or Baron's edition. Various other MS. corrections occur in the book; but, as they are adopted, however acquired, by Toland, Birch, and Baron, it is needless to notice them. Baron's edition is a very valuable one; and the only one, the 2d edition 1650 excepted, which contains *the entire tract*.

In EICONOCLASTES, 4to. 1650, p. 214. l. 16; in Toland's edition thereof, folio, 1698, p. 521, l. 36; in Birch's, 4to. 1753, v. 1. p. 483, l. 10; and in Baron's, 8vo. 1770, p. 275, l. 4; should not "who accepts," be who *excepts*? if so, a few lines preceding, for no *accepting* of persons, we must read no *excepting* of persons.

P. 19. To the note concerning Mrs. Marshall, add the following extract from "*Memoirs of the Life of Count de Grammont*," translated by Mr. Boyer, 8vo. 1714, p. 246 seq.

"The Earl of Oxford [Aubrey de Vere] fell in love with a handsome, graceful Player, belonging to the *Duke's Theatre**, who acted to perfection, particularly the part of *Roxana*, in the *Rival Queens*, inso-much that she afterwards was called by that name.

* "Le Comte d'Oxford devint amoureux d'une Comédienne § de la troupe du Duc," &c.

§ Mademoiselle Barker.

Text and note in *Memoires du Comte de Grammont*, par Monsieur le Comte Anroine Hamilton. Nouvelle Edition, Augmentée de Notes & d'Eclaircissements necessaires, par M. Horace Walpole. A Londres: chez J. Dodsley, 1783. 4to. See p. 202:

This name *Barker* is undoubtedly a mistake for *Marshall*, there being no actres of that name at the period adverted to.

This creature being strictly virtuous, (which is very rare in her calling*) or, if you please, wonderfully obstinate, proudly rejected the addresses and presents of the Earl of Oxford. This unexpected resistance inflaming his passion, he had recourse to invectives, and even to spells: and all in vain. He could neither eat nor drink upon it: which, however, was no great matter for him; but, what's more, his passion grew so violent, that he could neither play nor smoke. In this extremity Love had recourse to Hymen. The Earl of Oxford, who is first peer of the realm, is, you know, a portly man, and his Garter does not a little heighten his noble air. In short, to all outward appearance, one would take him to be something: but, if you hear him talk, you'll find there's nothing in him. This passionate lover having offer'd her a promise of marriage sign'd with his own hand, in due form, she would not give into this expedient; but, the next morning, she thought she run no hazard, when he went to her lodgings attended with a parson, and another man; in the presence of whom, and of one of her fellow-players, they were marry'd, and so forth. Now, you think, perhaps, that the new Countess had nothing to do, but to appear at Court, according to her rank, and set up the Earl's coat of arms in her chariot? † Not at all. When

* This illiberal parenthesis is not in the original. See 4to edit. 1783, p. 202: it is, nevertheless, continued in an English edition, published by Payne, 1760, which I have been favoured with by the ingenious Mr. Ritson.

† "And display the Earl's coat of arms upon her chariot?" Payne's edition, 12mo. 1760.

As the translations of Count Grammont's Memoirs are rather scarce, the reader may not be displeased to learn, that Boyer's, and the one published by Payne, differ only in a few corrections and variations similar to the above. There is also, I am informed, an edition, published by Vaillant, in 1754; of which Payne's is an exact copy.

Besides Mr. Walpole (now Earl of Orford) 4to edition of the original, quoted above, he had another most elegant one, printed at Strawberry-Hill.

Mr Marshall. — October 26th 1667. Pepys says. —

Mr Pierce tells me, that the two Marshalls, at the King's House, are Stephen Marshall's, the great Presbyterian's Daughters: and that Nelly and Beck Marshall falling out the other day, that the latter called the other, Lord Buckhurst's Mistress: Nell answered her, 'I was but one man's Mistress, though I was brought up in a Brothel to sell strong water to the Gentlemen; and you are a Mistress to three or four, though a Presbyter's praying Daughter.' "

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ons

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it came to that, it was found that she was not marry'd; that is, it appear'd that the pretended parson was one of my Lord's trumpeters, and the witness his kettle-drummer, who vanished out of sight, as soon as the ceremony was over; and as for the other witness, she was fac'd down, that Queen *Roxana* undoubtedly fancy'd she was really marry'd in some part or other of a Play. 'Twas to no purpose the poor creature claim'd the protection of the laws of God and man, both which were violated and abus'd, as well as herself, by that cheat; ["by so gross an imposition." edit. 1760.] in vain did she throw herself at the King's feet, to demand justice: she was fain to rise up again without redress, and to be contented with an annuity of three hundred pounds for her dowry *, and to resume the name of *Roxana*, instead of that of Countess of *Oxford*."

Mr. Malone conjectures that Mrs. Marshall was the first English actress who appeared in any regular drama on a public stage. Desdemona in Shakspeare's *Othello* was the character then represented.

See Malone's *Shakspeare*, V. I. Pt. 2. p. 108 seq. where a Prologue on the occasion is inserted from *A Royal Arbor of Loyal Poesie*, by Tho. Jordan. no date, but printed, I believe, [says Mr. M.] in 1662. N. B. A copy of this scarce Miscellany in my possession is dated 1664.

I rather suppose Mrs. *Hughs* to have been the person, her name being annexed to the character of Desdemona, in the earliest list we have of the performers in *Othello*. See *Roscius Anglicanus*, 1708, p. 7, and edit. 1789, p. 15. According to which, this circumstance did not take place until the year 1663; tho', from the arrangement of the prologue adverted to in Jordan's Miscellany, it appears to

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* "Une pension de mille écus pour douaire." Edit. 4to. 1783. p. 203.

have

have been either in 1660 or 1661 : I incline to think it was in 1660.—Before the civil war of Charles I. Boys were trained to act Women's characters : during the suspension of the Theatres, they had outlived and outgrown the proper age and size for female personification ; the introduction of women, therefore, on the stage (its greatest beauty and ornament) seems to have resulted from mere necessity.

In "*A Prologue to the King*," in Jordan's "*Royal Arbor*," p. 12, is the following passage.

" For doubting we should never play agen,
 " We have play'd all our *Women* into *Men*,
 " That are of such large size for flesh and bones,
 " They'l rather be taken for Amazons
 " Then [than] tender Maids."

And, in the Prologue for Desdemona, this :

" Our women are defective, and so siz'd
 " You'd think they were some of the Guard disguiz'd;
 " For (to speak truth) men act, that are between
 " Forty and fifty, Wenches of fifteen;
 " With bone so large, and nerve so incomplicant,
 " When you call *Desdemona*, enter Giant."

The anecdote of K. Charles II. waiting till the Heroine of a Play was shaved is well known.

" *The Parson's Wedding* [By Thomas Kelligrew] met with the most general approbation. It is remarkable that no woman appeared upon the Stage before the Restoration, and that this comedy was acted by women only."

Granger's *Biog. Hist. of Eng.* V. 4. p. 45.
 P. 21, at the bottom,

" F. Dampont.

" Betty Dampont."

In the *Dramatis Personæ* to Dryden's *Maiden Queen*, 1669, these females are stiled

" Mrs. Frances Davenport."

and

" Mrs. Eliz. Davenport."

P. 28.

pa 37. Mr Long was Mistress to the Duke of Richmond.

29 MA 55

See Dumas "Memoirs of the Court of England" 1740 P². p. 40.

P. 28. Add to the bottom note.

The earliest instance I recollect of the title of *Miss*, or *Mis*, is in the following lines ; the subject of which, I have no doubt, was *Miss* or *Madam Davis*, the celebrated performer of *Celania*, in *The Rivals*.

“ *To Mis: Davies, on her excellent dancing.*

“ Dear *Mis*: delight of all the nobler sort,
 “ Pride of the Stage and darling of the Court,
 “ Who wou’d not think to see thee dance so light,
 “ Thou wer’t all air? or else all soul and spirit?
 “ Or who’d not say to see thee only tread,
 “ Thy feet were feathers! others feet but lead?
 “ *Athlanta* well cou’d run, and *Hermes* flee,
 “ But none e’er mov’d more gracefully than thee;
 “ And *Circe* charm’d with wand and magick lore,
 “ But none, like thee, e’er charm’d with Feet before:
 “ Thou Miracle! whom all men must admire
 “ To see thee move like air, and mount like fire.
 “ Whoe’er wou’d follow thee or come but nigh
 “ To thy perfection, must not dance but fly.”

Epigrams of all Sorts. 1 Book. Written by
 Richard Flecknoe. London, Printed for
 the Author. 1669. P. 5.

P. 33. note. After Richmond, 1779, add the signature W.

P. 40. Add to the last note,

“ *Rivals*, a Tragi-comedy in quarto, which at present I have not; but have heard Mr. *Cademan*, for whom (as I think) it was printed, say it was writ by Sir *Will. D’Avenant*. ”

Langbaine’s Account of the English Dramatick Poets, 1691, p. 547.

I think, from what we may gather from *Dowries* and *Langbaine*, there can be no doubt of *D’Avenant* being the alterer of *The Rivals* from the *Two Noble Kinsmen*; though he did not think the alteration worth owning.

MA 35

P. 43.

P. 43. In the second note, for "the former, I believe, by *Smith*," read the former by *Smith*.

P. 44, line 22, for "all things perform'd," read all things were performed.

In the original it is, erroneously, all was things perform'd.

P. 45. Add to the last note this trifling anecdote.

"*Jevon*, the Comedian, coming into a Club of his acquaintance with dirty shoes, contentedly took a clean napkin from the table to wipe them; when the waiter desiring him to stay till he could fetch him a coarse cloth, *Jevon* gently replied, No! no! thank you, my good lad; this will serve me well enough."

The Egotist; or, Colley upon Cibber. 8vo. 1743, p. 44.

P. 51. To note * add,

"There was at Court [in Charles 2d's reign] a certain *Italian*, famous for the Guitar; he had a Genius for Music, and was the only Man who could make any thing of a Guitar. His Compositions were so full of Grace and Tendernefs, that he would have given Harmony to the most stubborn of Instruments. The Truth is, nothing was more difficult than to succeed in his way of playing. The King's Relish for his Compositions had brought the Instrument so much in Vogue, that every body play'd on it, well or ill; and one was as sure to see a Guitar on the Toilets of the Fair, as either Carmine or Patches. The Duke of *York* play'd upon it tolerably well, and the Earl of *Arran* like *Francisco* himself. This *Francisco* had lately compos'd a *Saraband*, which either charm'd or infatuated every body, for all the Guitar-players at Court fell to practising it."

Memoirs of Count de Grammont,
Payne's edition, 1760, p. 160.

P. 51, 2, note. It is observed that Granger uses the epithet, "Moll Davies."

The



S. Harding del.

W. A. Gardiner sculp.

MISS DAVIS.

*From an Original Picture by Sir Godfrey Kneller in the Collection of
Richard Aldworth Neville Esq at Bellingham, Berks.*

"Hold, are you mad? you damned confounded dog.
I am to rise, and speak the Epilogue."

Then to the Audience.

I come, kind Gentlemen, strange news to tell ye,
I am the Ghost of poor departed Kelly.
Sweet Ladies, be not frighted. I'll be civil.
I'm what I was, a little harmless Devil

To tell you true, I walk, because I die
Out of my calling in a Tragedy.
O Poet! damned dull Poet, who could prove
So senseless to make Kelly die for love.

29 MA 55

As for my epitaph when I am gone
I'll trust no Poet, but will write my own
Here Kelly lies, who tho' she liv'd a Stationer
Yet di'd a Princess, acting in St Batharin! "



The Key to the Rehearsal.

The following extract shews that he was not the first who spoke of this celebrated actress in such coarse terms. Mr. Boyer has made free to use this vulgarity in his translation of Count Grammont's Memoirs, for which the original gives him no authority; and in which he is followed by Payne's edition, 1760.

"Hereupon he [K. Charles 2d.] discarded all his other mistresses of the second rate, such as the *Nell Gwyns*, *Moll Davises*, and the merry and jolly train of Singers and Dancers in his Majesty's Theatre."

8vo. edit. 1714, p. 344.

"Les *Nell Gwyns*, les *Misses Davis*, & la troupe joyeuse des Chanteuse & des Danseuses des menus plaisirs de Sa Majesté furent congédiées." 4to. edit. 1783, p. 281.

P. 52. Instead of the passage between brackets near the bottom of the page, substitute the following :

[A remarkable instance is recorded of her, when, upon the "Bearers" preparing to carry her off the stage, after she had died in the character of *Valeria*, in Dryden's *Tyrannick Love*; or, *The Royal Martyr*: she started up, and exclaimed,

"Hold, are you mad, you damn'd confounded dog,

"I am to rise, and speak the Epilogue."

This very extravagant flight, however, Dryden is accountable for; the couplet being printed as the beginning of his Epilogue to that Play.]

P. 70. In the table of Errata, for P. 33, read P. 37.

Page following the advertisement annexed to *Roscius Anglicanus*. In the lines *On his Majesty's Happy Recovery*, "The best of husbands, fathers, men." is, I was informed, what *The Queen* said of her beloved Consort during His Illness.

Some of the subsequent extracts, &c. relate to *Roscius Anglicanus* still less, perhaps, than the foregoing

ing ones ; but, being of a congenial nature, it is presumed the addition of them will not be displeasing.

“ he [the earl of Rochester] was forbid the court for the third time. He carry'd the disgrac'd Governess down with him to his Country-Seat ; and used all his endeavours to cultivate in her Niece some Dispositions she had for the Stage ; but tho' she did not improve so much that way, as by his other instructions, after he had entertain'd both the Niece and the Aunt for some Months in the Country, he got the first to be enter'd in the Company of the King's Comedians, the next Winter ; and the publick was oblig'd to him for the prettiest, but at the same time the worst Player in the Kingdom.”

Memoirs of Count Grammont, edition 1760,
P. 243.

Who is meant by this *prettiest* but *worst* Player ? In the original she is called “ Miss Sara.” — “ la plus jolie mais la plus mauvaise Comédienne du Royaume.”

4to. 1783.—P. 215 and 217.

“ The Queen having sent for a Company of Comedians [to Tunbridge Wells] either to leave no gap in the diversions of the place, or perhaps, to give back to Mrs. St——*, by the presence of *Nell Gwin*, part of the uneasiness she received from hers ; Prince *Rupert* found charms in the person of another Player, call'd *F——s*†, which brought to reason, and almost subdu'd his natural fierceness.”

Memoirs of Count De Grammont, 1714, P. 294.
“ Charles

* “ Mademoiselle Stewart,” 4to. 1783, P. 240.

This lady was afterwards married to the duke of Richmond.

† A misprint for H——s, i. e. Hughes ; supposed above to have been the first female performer of Desdemona.

“ le Prince Robert trouva des charmes dans la figure d'une autre petite Comédienne, appelée Hughes, qui mirent à la raison tout ce que ses penchans naturels avoient de plus sauvage.”
4to. 1783, P. 240.

1 Mlle.



JOHN WILMOTT,
EARL of ROCHESTER,

Pub May 26 1806 by J Scott, 442, Strand.

"Charles 2, was not offended at his [Dr. Thomas Kenn] religious intrepidity, on peremptorily refusing to admit Nell Gwynn into his lodgings, when the court was at Winchester: on the contrary he soon after made him a bishop."

Granger's *Biog. Hist.* V. 4. P. 290. Note.

"The good-natur'd King Charles 2d, began, by this time, to be somewhat peevish: nor was it altogether without reason; for he disturb'd no body in their amours; and yet, some were often so presuming, as to encroach upon his. My Lord Dorset, first Gentleman of the Bed-chamber, had lately got from him the Player, Nell Gwin; &c.*"

Memoirs of Count De Grammont, 1714, P. 343.

"The Author of these *Memoirs* is somewhat mistaken in this particular; for Nell Gwin was my Lord Dorset's Mistress, before the King fell in Love with her: and I was told by the late Mr. Dryden, that the King having a mind to get her from his Lordship, sent him upon a *sleeveless errand* to France. However, it is not improbable, that Nell was afterwards kind to her first Lover."

p. 87.

Mr. Boyer (the Translator)'s Note on the foregoing passage. *Ibid.*

"Charles Hart, who, I believe, was our poet [Shakspeare]'s great nephew, is said to have been Nell Gwin's first lover, and was the most celebrated tragedian of his time."

Malone's *Shakspeare*. V. 1. Pt. 2. P. 278.

"Mlle. Marguerite Hughes eut du Prince Rupert, une fille, nommée Ruperta, qui epousa M. Howe, & mourût fort agée à Somerset-House, vers l'année 1740."

Mr. Walpole's note. *Ibid.*

Mistress (or Miss) Margaret Hughes had a daughter by Prince Rupert, named Ruperta; who married Mr. Howe, and died very old at Somerset-House. about the year 1740.

Payne's edition, 1760, calls this favourite of Prince Rupert, *Willis*; a flagrant misnomer.

"Milord Dorset, premier Gentilhomme de la Chambre, venoit de lui débaucher la Comédienne Nell Gwynn."——

4to. edit. P. 280, 1.

29 MA 55
C 2

The

The following Memoirs, published a few years since in a fugitive Miscellany, are not unworthy of preservation.

Memoirs of Nell Gwynn, the celebrated Mistress of Charles II.

ELLEN GWYNN, or GUYN, so far as appears to us from all accounts hitherto known, had no education at all. What we learn of her is, that she was born in a night-cellar (State Poems) sold fish about the streets, rambled from tavern to tavern, entertaining the company after dinner and supper with songs (her voice being very agreeable); was next taken into the house of Madam Ross, a noted courtesan; admitted afterwards into the theatre-royal as early as the year 1667; (see the drama of the Maiden Queen, and others of Dryden's plays for ten years successively) was mistress both to Hart and Lacey, two famous actors (State Poems) and kept by Buckhurst (see a note in Boyer's translation of Grammont's Memoirs, which Mr. Dryden told Boyer) if I mistake not, whom Charles the Second sent on a sleeveless errand to France, in order to pave his approach to her. From that period she began to be pretty well known, and is mentioned by Burnet and other historians. Memoirs may be found concerning her in the following books, and many others: Ant. Wood's Ath. Oxon. Memoirs de la Cour d'Angleterre par Madame Dumois, and Memoirs de la Vie du Comte Grammont, English translation.

As this giddy and dissipated creature gave rise to a noble and most worthy family, one would have nothing devised against her by way of romance; she had some very good qualities to contrast against her bad education and vicious habits.

Without proofs and citations, one can pay but a proportionable regard to many facts reported of her in a late pamphlet, which is certainly well written; nevertheless, many assertions there clash with accounts

July 13th 1667. — Pepys says — "Mr Pierce tells us, that
my Lord Buckhurst hath got Nell away from the Kings House, and
gives her £100 a year, so as she has sent her parts to the House, and
will act no more.

August 22^d. — "To the Kings House, where I find Nell come
again, which I am glad of."

This jest was first of tother Houses making
And five times tryd has never fail'd of taking
This is that Hat whose very sight did win ye
To laugh and clap as though the Devil were in ye.
As then for Prokes, so now I hope you'll be
So dull, to laugh once more for love of me.

The following is an account which I somewhere read of
 full Gyngne, when a child — "My first love you must know
 was a Link. boy." — "A what?" — "It's true" said she "for all
 the frightfulness of your what." — and a very good soul he was
 too. poor Dick! and had the heart of a gentleman: God knows
 what has become of him, but when I last saw him, he said, he
 would humbly love me to his dying day. He used to say that
 I must have been a Lord's Daughter for my beauty, and that I
 ought to ride in my Coach, and behaved to me as if I did.

He, poor boy, would light me and my Mother home, when
 we had sold our Oranges, to our lodgings in Lewham Lane
 as if we had been Ladies of the land. He said, he never felt
 easy for the evening, till he had asked me, how I did, then
 he went gaily about his work: ^{29 MA 55} and if he saw us housed at
 night he slept like a Prince. I shall never forget when
 he came flushing and stammering and drew out of his pocket
 a pair of worsted stockings which he brought for my naked

accounts better known, and offend against probability.

As she entered on the stage about the year 1667, I cannot well see how she could apply to Betterton at that time, as a sort of protector; since Betterton then, far from being a manager, or having any considerable interest in the play-house, had hardly passed his theatrical noviciate; having first played in the year 1659, when he was apprentice to Mr. Rhodes, bookseller, at the sign of the ship, Charing-cross, and under his master's direction, who had a share in the patent, accompanied by Mr. Kynaston, his fellow-apprentice, who played the women's parts, and Mr. Betterton those of the men. Sir William Davenant must have been the person applied to, who was then patentee at the King's house. Betterton was then a mere youth, and just making his fortune, under the actors of the old stock; such as Angel, Cademan, and others, who were the remnants of Black-friars, and who vanished almost entirely about the year 1665; whether through chagrin or accident, cannot now be ascertained. What concludes stronger is, that Betterton left the theatre-royal, and acted at the Duke's before and at the time when Nelly appeared on the former stage.

Behold another seeming contradiction in theatrical chronology: Nelly's amiable lover is said to be the person who acted Creon; which, by the way, was Sandford, a man of a remarkable hard visage, deformed, and who had the air of an assassin. Moreover, this event is supposed to happen before Nelly came upon the stage, 1667; and *Œdipus* was not represented till about the year 1677, long after she was the King's mistress; nay, it may be queried if she acted so late as the year 1677.

It no ways appears that Lord Rochester was ever enamoured of her. Mrs. Barry was his passion, and Mrs. Bowtel antecedently to Mrs. Barry, at the time when Mrs. Gwynn trod the stage; and as to the

King's never seeing her till at a certain nobleman's house, it is well known that he had seen her uninterruptedly on the stage from 1667 till about 1671, and fell in love with her on her speaking the epilogue of *Tyrannic Love*, which seems to have been written by Dryden on purpose. 'Tis doubtful too if she ever played at Dorset-garden.

Nelly was highly favoured by Dryden. For many years he gave her the most showy and fantastic parts in his comedies. It looks as if he played her at the Monarch for a considerable time; since, not to mention the epilogue last spoken of, he wrote on purpose for her an equally whimsical and spirited prologue, prefixed, I think, to *Aureng-zebe*. At the other house (viz. the Duke's, under Killegrew's patent) Nokes had appeared in a hat larger than Pistol's, which gave the town wonderful delight, and supported a bad play by its pure effect (perhaps *Mamamouchi*; or, the Citizen turned Gentleman; a comedy, by Ravenscroft.) Dryden, piqued at this, caused a hat to be made the circumference of a hinder coach-wheel, and as Nelly was low of stature, and what the French call *mignonne & piquante*, he made her speak under the umbrella of that hat, the brims thereof being spread out horizontally to their full extension. The whole theatre was in a convulsion of applause; nay, the very actors giggled, a circumstance none had observed before. Judge, therefore, what a condition the merriest *Prince alive* was in at such a conjuncture. 'Twas beyond *odso* and *odsfish*, for he wanted little of being suffocated with laughter.

In a word, Madam Ellen (as the drama often styles her after she was declared the King's mistress) had no great turn for tragedy, nor do I recollect her in any part of moment but that of Valeria in *Tyrannic Love*, to which Dryden raised her partly through partiality, and partly as it was necessary for her to die in that play in order to rise and speak the epilogue. In comedy she
was

feet. It was bitter cold weather; and I had Chulblains
which made me hobble about till I cried - and what does
poor Richard do, but work hard like a horse, and buy me
these worsted stockings? My Mother bade him put them on:
and so he did, and his warm tears fell on my Chulblains, and
he said, he should be the happiest Lad on earth if the Stockings
did me any good "

| Basil Montagu. |



Duffel. in his Dedication of the Spanish Rogue to Madam Ellen
Gwyn. says. that he is the first who has taken the boldness to tell her
in print. that next to her beauty. her virtues are the greatest miracle
of the age.

29 MA 55

was more excellent : nevertheless, she must not be ranked as an actress with the Quins, Davenports, Marshalls, Bowtels, Bettertons, and Lees, *du siecle d'or de Charles II.* which held in its high lustre from 1665 to 1678. But of what the French call *enjoue*, she was a complete mistress ; airy, fantastic, coquet, sprightly, singing, dancing ; made for slight showy parts, and filling them up, as far as they went, most effectually ; witness Florimel, in the *Maiden Queen* (to which she spoke the epilogue) Jacinta, in the *Mock Astrologer*, &c.

It is highly probable that Madam Ellen might have made a more decent figure in life, had her birth been fortunate and her education good. A seminary like the streets and cellars of London is infinitely worse than crawling in woods and conversing with savages. We make this remark, because she possessed many good qualities, which no human disadvantages could quite destroy. She had no avarice ; when her power encreased, she served all her theatrical friends. She shewed particular gratitude to Dryden ; and valued eminent writers, as Lee, Otway, &c. She was almost the only mistress of the King who was guilty of no infidelity towards him ; nor did she relapse after his decease. Endued with natural sagacity and wit, she made no ill use of them at court, paid no attention to ministers, nor ever acted as their creature. Her charities were remarkable ; and, what was singular, she piqued herself on a regard for the church of England, contrary to the genius of the then court *.

Once as she was driving up Ludgate-hill, in a superb coach, some bailiffs were hurrying a clergyman to prison, she stopped, sent for the persons whom the

29 M 55
* When *Cromwell's* tall Porter, *Daniel*, was in Bedlam, and had his library allowed him, it is said that the most conspicuous part of his books was a large bible, given him by Nell Gwynn.

clergyman

clergyman mentioned as attestators to his character, and finding the account a just subject for pity, paid his debt instantly, and procured him a preferment.

She was the most popular of all the King's mistresses, and most acceptable to the nation. An eminent goldsmith, who died about fifteen years ago, in the seventy-ninth year of his age, assured me, that when he was an apprentice, his master made a most expensive service of plate (the King's present) for the Duchess of P——. He remembered well that an infinite concourse of people crowded to the shop out of mere curiosity; that they threw out a thousand ill wishes against the Duchess, and wished the silver was melted and poured down her throat; but said it was ten thousand pities his Majesty had not bestowed this bounty on Madam Ellen.

Her picture, painted by Lely and others, pronounce her to be very handsome, though low in stature and red-haired: there is a bust of her now to be seen at Bagnigge-wells, which, though coarsely executed, shews her to be what the French call *en bon point*. This place was formerly one of her country-houses, where the King and Duke of York frequently visited, and where she often entertained them with concerts, breakfasts, &c.

While the foregoing account of Nell Gwynn was at the press, the following one appeared in THE LONDON EVENING POST, Dec. 27, 1791; which, though it contains many circumstances already related, is so different, and well-written, that I am persuaded no one will be displeased with it being subjoined.

ANECDOTES OF NELL GWYN.

The origin of this celebrated woman was, without doubt, of the lowest rank, and her employment in that City where one of her descendants enjoys the emoluments of the Prelacy, of the most inferior kind;—indeed, it is there, or in the neighbourhood, that the tradition

tradition of the place supposes her to have been born. From thence, by one of the many transitions which transplant individuals of the labouring class from one place to another, she became an inhabitant of the Metropolis, and the servant to a fruiterer, who was, probably, one of those who attended upon the Play-houses, as it appears that in this character she first obtained admission into the Theatre in Drury-lane.

What favour of fortune advanced her from this humble situation to the Stage, whether from the general recommendation her natural humour and vivacity gave her, or a passion which Mr. Hart the Player had for her, is difficult to ascertain. We find her, however, a few years afterwards, a great favourite of the public, as a Theatrical character, and that she had no inconsiderable reputation in the parts of *Almahide*, in the *Conquest of Grenada*; *Florimel*, in the *Maiden Queen*; *Donna Jacintha*, in the *Mock Astrologer*; *Valeria*, in the *Royal Martyr*, &c. &c.

Dryden was her professed patron, and, as he is known to have been a man of gallantry, was supposed to have been successful in his addresses to her. However that may have been, it is a certain fact that he gave her the most showy and alluring parts in his Comedies, and wrote several Prologues and Epilogues expressly for her. But the more immediate cause of her becoming an object of the Monarch's favour and affections was the following whimsical circumstance, which, while it marks the dissipation of Charles II. gives no indifferent picture of the state of the Stage, and the taste of the Audience of that day.

At the *Duke's House*, under *Killigrew's* patent, the celebrated *Nokes* had appeared in a hat larger than *Pistol's*, which pleased the audience so much, as to help off a bad play merely by the effect of it.—Mr. Dryden, whose necessities very often made him stoop to the whim of the times, caused a hat to be made of the circumference of a large coach-wheel; and as

Mrs. Gwyn was low in stature, made her speak an Epilogue under the umbrella of this hat, with its brim stretched out in its utmost horizontal extension. No sooner did she appear in this strange dress, than the house was in convulsions. Among the rest, the King gave the fullest proof of his approbation of her, by going behind the scenes immediately after the Play, and taking her home in his own coach to supper with him.

After this elevation she still continued on the Stage; but being now at liberty to follow the bent of her original genius, she never afterwards appeared in tragic characters. In general Comedy, she certainly did not rate with *Betterton, Marshall, Lee, Boutell*, &c. &c. but for the airy, fantastic, sprightly exhibitions of the Comic Muse, her genius was aptly calculated; and, according to the taste of those times, she was considered as the best Prologue and Epilogue Speaker on either Theatre.

She must now, however, be no longer considered in the light of a Player, but as the *Mistress* of a King, and here she nobly belied the baseness of her origin, and that seminary of vice in which she was bred. Mrs. Gwyn met and bore good fortune as if she had been bred to it;—she discovered neither avarice, pride, or ostentation; she remembered all her Theatrical Friends, and did them service;—she generously paid off her debt of gratitude to Mr. Dryden, and was the patroness of those eminent writers, Otway and Lee.

When she became more immediately connected with the King, that gay Monarch was already surrounded with mistresses;—the Duchesses of Portsmouth and Plymouth, with Miss Davis, and others, were considered to be in that capacity; but these were known to be unrestrained in their conduct. Mrs. Gwyn preserved her character of fidelity to the last; and being once solicited by Sir John Germain, to whom she had lost a considerable sum of money at play, to exchange

Saturday, MAY 31, 1834.

151st day.

Nell Gwynnes Bounty. — Nell Gwynnes bounty is generally believed to supply a large portion of the Christmas fare distributed to persons incarcerated for debt in the Prisons in and about the Metropolis: but how far that is true, it may be interesting at this day to enquire.

Nell, in the Codicil to her Will October 18. 1687. recommends to the Duke of S^t Albans, her Son and Heir, by King Charles, 2^d. " That his Grace would please to lay out £20 yearly. for the releasing of poor Debtors out of prison, every Christmas day " Nell, in the following Month paid the debt of nature: being buried in the Church of S^t Martins in the fields. November 17. and the Duke, under date of December 5. 1687. assented that the Codicil should be received

152d day.

Sunday, JUNE 1, 1834.
First Sunday after Trinity.

as part of "poor Nellys" last Will and Testament
thereby confirming the gift for ever.

Elizabet Gwynne. was an assumption — her
real name was Margaret Symcott: and Manning
and Bray in their History of Surrey. | Vol 3.

Append. . p. p. 16 and 22. | particularize the
 boon, which needy Debtors are supposed to
 receive from her posthumous bounty: —

" Among the donations to the poor Debtors, on
 the common side of the Surrey County Gaol, heretofore
 known | in her day. | by the name of the White
 Lion Prison. is — ' W^m Margaret Symcott,

29 MA 55
 | w. Elizabet Gwynne | sixty five penny Loaves
 every eight weeks, from the Chamberlains Office
 | now Horsemonger Lane Gaol. | ' the same for
 poor Debtors, on the common side of the Kings

Monday, JUNE 2, 1834.

158d day.

Bench Prison " This is so stated in the
Schedule hanging against the wall of the
entrance Hall of last named mansion of
distress. Kelly was never wanting to
alleviate the distresses of the unhappy. Her
hand was often extended to relieve debtors;
and the cause, though not generally known
was this: her Father died, while imprisoned
for debt, in Oxford Goal; sometime, it is believed
before the Restoration of that Monarch, who
conferred on "poor Kelly" the celebrity yet
attached to her name. She first appeared
on the boards of Drury Lane Theatre in 1663
and quitted them finally before 1670

154th day.

Tuesday, JUNE 3, 1834.

29 MA 55

Nell Gwynne. Chronological Notes

/ See Extracts from Pepys and Evelyn respecting her /
Duke of S^t Albans born 8 May 1670 / said to be in L. I. F.
In Pall Mall 1674 - 5.

Writ of Privy Seal granting her a Pension of £5000 per Annum
11th June 1679.

Her Mother drowned 29th July 1679.

Her second Son died in Paris aged 9. / named Lord James
Beauchamp. 1680

Earl of Burford created Duke of S^t Albans January 1683 - 4

Resident at Burford House Windsor. April 14. 1684

Charles 2^d died 6th February 1684 - 5.

Nell Gwynne died in Pall Mall November 1687 buried on the 17th

Her Will proved &c. December 1687 and 1688.

| Communicated by J. C. Croker Esq. |

Mell was often successful in throwing ridicule on her
rival, the Duchess of Portsmouth, originally Mademoiselle
Lisbonville. She pretended to be related to the best families of
France; and whenever one of their members died, she put herself
into mourning. It happened that news of the Cham of Tartary's
death had lately reached England. A Prince of France was also
recently dead, and the Duchess of Portsmouth was of course in sables.
Mell came to Court in the same attire and standing close by her
Grace, was asked by one of her friends why she was in mourning.
"Oh" said Mell, "have you not heard of my loss, in the death
of the Cham of Tartary?" "And what the deuce!" replied her
friend, "was the Cham of Tartary to you?" "Oh" answered
Mell "exactly the same relation, that the Prince of — was to
Mlle Lisbonville."

exchange the debt for other favours, she no less honestly than wittily replied,—“ No, Sir John, I am “ too good a sportswoman to lay the *dog* where the “ *deer* should lie.”

She was not only the favourite of the Monarch, but of the people; and though that age abounded with satires and lampoons against all the rest of the King's mistresses, as the cause of political disasters, Mrs. Gwyn, except in the instance of a few lines written by Lord Rochester, not only escaped, but met with their approbation, as she never troubled herself with politics, but was contented with private pleasures and amusements. She was no less munificent in her charities; sociable with her friends, and, what was very singular, piqued herself on a regard for the Church of England, contrary to the genius and disposition of the Court.

As a proof how much she was in the favour of the people, an eminent goldsmith who died about twenty-five years ago, in the 79th year of his age, has often been heard to relate, that, when he was an apprentice, his master made a most expensive service of plate, as a present from the King to the Duchess of P——, and that great numbers of people used to crowd the shop to gratify their curiosity, and throw out curses against the Duchess, but that all were unanimous in wishing the present had been for Mrs. Gwyn.

In her person, according to her picture by *Lely*, she was low in stature, red hair, and what the French call *en bon point*. There is a bust now to be seen of her at *Bagnigge Wells*, formerly her country-house, which, though badly executed, confirms the likeness of *Lely's* pencil. She had remarkable lively eyes, but so small that they became almost invisible when she laughed. Her foot was of the most diminutive size, and used to be the subject of much mirth to her merry paramour.

As to her understanding, the whole of her conduct, but particularly in the latter part of her life, evidently illustrates it. She was humourous, witty, and possessed the talents so necessary to enliven conversation in an eminent degree; and generally kept her place at table with the King, the Lords Rochester, Shaftsbury, &c. till they left the bounds of decency, when she never failed to retire.

She lived long enough to see, and, without doubt, to lament the decline of that family which had raised her to rank and fortune; having the good sense to avoid intermeddling with the politics of the times. After the King's death, she purchased a house in Pall-mall, where she lived many years with a most unblemished reputation. Here she died in the year 1691, and was buried with great funeral solemnity in the parish church of St. Martin's in the Fields; to the ringers of which, among many valuable donations to others, she left a sum of money, to supply them with weekly entertainment, which they enjoy to this day. Dr. Tennison, afterwards Archbishop of Canterbury, preached her funeral sermon, or, according to the malice and prejudices of some envious and ill-natured persons, a fullsome panegyric upon her and her profession; nay, this circumstance was urged as an objection to Dr. Tennison's promotion; but Queen Mary defended his conduct and merit, by replying—"that it was a sign this unfortunate woman died a penitent: for, had she not made a truly pious and christian end, the Doctor could never have been induced to speak so well of her."

In short, this celebrated actress, and no less celebrated woman, had the peculiar merit of turning the original stream of her fortune from poverty and vice to rank and character; a merit which few, very few, are capable of practising; so it is but justice to these few to have that merit recorded.

In

" The Prince of Newburgh during his visit to England was fishing with Charles 2^d and Nell Gwynn in the Thames. when Madam placed upon the King's hook a fish dressed and a Portrait upon the Prince's which Miniature he had given to a Lady of the Court — and complimenting the King upon being able to catch his Fish ready cooked while his courtiers could scarcely get a bubble. "

1687.

Fac Simile of the signature of Eleanor. | or Nell. | Gwynne.
to a receipt for the sum of £250 on account in part of her annuity of
£5000 per annum for support of herself and Charles Earl of Burford
The Baby Earl was created Duke of St Albans in January 1684.

EG

June 1683.



In "*An Account of the modern Roscius*," first published in THE HERALD, and reprinted in THE LITERARY MAGAZINE; or, *Universal Review*; 1758, v. 3. p. 20; is the following passage. "His [Gar-
rick's] powers often fail him in the flow of elocution; in-
somuch that he is forced to make restings in utter-
ance where no stops are to be found in his authors."

See the whole criticism on him (filling nearly six pages), as actor, author, and manager; in which he is severely handled: and a reply to it, in *idem*, p. 69, seq. See also a "*Critical Examen of Mr. GARRICK's Abilities as an ACTOR*," in "*THE THEATRICAL REVIEW; or, Annals of the Drama*," 8vo. 1763, p. 74, seq. in which, through carelessness or accident, a pas-
sage is printed in a deranged state, that would, I con-
ceive, if regulated, read thus:

"The voice of this performer is clear, impressive, and affecting; agreeable, though not harmonious; sharp, though not dissonant; strong, though not extensive. In declamation, it is uncommonly forcible; in narrative, unaffectedly simple. Wanting power at the top, it sometimes sinks where the passions meet with any violent agitation; yet, in general, Mr. Gar-
rick has so peculiar a method of adapting it, that we scarcely perceive it should rise where it is unhappily limited: and we are almost induced to believe, that it ought to rise no farther than the particular key to which he has the power of extending it."

This "*Examen*," which is neither rude satire, nor fulsome adulation, contains also the following obser-
vations. "A great objection has been raised by the critics to the propriety of Mr. Garrick's pauses—
'There are,' says Aaron Hill, 'rests and pauses, as well as breaks, both in speech and action, which are not only natural and proper in themselves, but infi-
nitely beautiful in the spectator's eye.'

"That the generality of this great performer's pauses come within this description is most certainly true; how-
ever we must admit that we have seen him make use

of them where judgment could not warrant the adoption; sometimes as a trap for applause where he could reasonably expect none; sometimes indeed they have been occasioned by the too great length of a period, where he would have rendered himself absolutely inarticulate, had he endeavoured implicitly to conform to exact propriety; though thus much may be said, that, in this case, some degree of knowledge is required in a speaker, in pausing where the sense is least affected, and that as seldom as his breath will permit."

Perfection is not the lot of human nature! and it is praise enough for even a GARRICK, to say that, as an actor, "take him for all in all," he approached as nearly to it as, perhaps, it is possible: the following (I believe hitherto-unprinted) letter from him to a friendly critic, (the original of which, in Mr. Garrick's hand-writing, is in the editor's possession) is so modest an extenuation of some of the faults and defects imputed to him, [Many similar ones are particularized in some letters to the Craftsman, reprinted in "*An Enquiry into the real merit of a certain Popular Performer.*"] that the severest censor could not but have been satisfied with.

It is hoped that this publication of so ingenuous an apology, will preserve it from the oblivion into which it had nearly fallen; it having been written many years since to, and lain-by forgotten among the papers of my respected and lamented friend, the late Rev. P. Whalley *, the learned editor of *Ben Jonson*.

Sir,

Tuesday, March 15th.

I should have answer'd your obliging Letter sooner; but your directing it to the Bedford

* Peter Whalley, L. L. B. Vicar of Horley, in Surrey; and Rector of the United Parishes of St. Margaret Pattens, Rood-Lane, and St. Gabriel, Fenchurch-Street, London; died June 12, 1791, aged 69 years. Under the Portrait of this Gentleman, published since his death by my ingenious friend, Mr. Sylvester Harding, among the other Commentators on Shakspeare, he is erroneously styled A. M. The above was his proper addition.

Coffee-



Coffee-house kept it from me two Days.—I assure you, Sir, it is no small Pleasure to me, that I am thought worthy of your Advice; the candid Remarks of a true Critick are to me the greatest Favours; my Ears are always open to Conviction; I willingly kiss the Rod, and would shake the Hand that administers such wholesome Correction as yours has done. The Faults you mention I am afraid I have been guilty of; because the Bye-stander will always be a better Judge of the Game than the Party concern'd—but I am surpriz'd that I should be thought to regard the Measure of Verses so injudiciously as to disjoin the Members of the Sentence, when at my first setting out in the Business of an Actor, I endeavour'd to shake off the Fetters of Numbers, and have been often accus'd of neglecting the Harmony of the Versification, from a too close Regard to the Passion, and the Meaning of the Author.

I am sensible (notwithstanding what I have said) that the Instances you have given from Hamlet are just, and the manner of speaking them (acquir'd at first by Inadvertency) is confirm'd by Habit; but it shall be alter'd, and I hope for the future my Friends will not be offended again at the same Passages. I cannot but think you have mistook me in the Prologue to Henry the 5th—surely the little Pause was made at *Fire!* and I connected the subsequent Relative, Verb, and Accusative Case (*that would ascend the brightest Heav'n, &c.*) in one Breath? I know in the general I speak it so, but may have fail'd the Night you heard me. Your Remark from Venice Preserv'd is likewise true—*When in your Brigantine, &c.* but I am in Hopes the other Slips you speak of in the same Play, were owing to my Illness on Mrs. Cibber's Benefit Night; I could scarce bring my Words out, and all the Time did not know whether I stood on my Head or Heels—the Part of Jaffier is a most difficult, laborious Character,

ter, and will take me up much Time, before I have attain'd what I imagine may be done with it. I must now beg leave to mention a Circumstance, which may in some Measure be my Excuse for those many seeming Errors of Judgment; I am often troubled with Pains in my Breast, arising from Colds; and at such Times I have it not in my Power to speak as I would; my Breath often fails me, and I am oblig'd to stop in wrong Places, to enable me to finish the Sentence—this has the Air of an Excuse for my Failings; suppose it so, it is a very natural one; and Nobody can blame me for trying all Means to appear well in the Eyes of One, whose Opinion I regard; this is my present Situation with you; and if you think I have Merit enough to deserve your future Animadversions, you will honour and oblige me.

I am, Sir,

Your most obedt.

humble servant,

D. G.

P. S. If you favour me with more Thoughts on the same Subject, as I hope you will, pray direct for me in King's Street, Covent-Garden. Once more I thank you.

An elegant eulogy on One who followed Mr. Garrick, "*non passibus æquis*", written in a copy of Sir Thomas Hanmer's edition of Shakespear, 4to. Ox. 1770, in Mr. Henderson's collection, may be not improperly preserved here.

"Sir Walden Hanmer presents his compliments to Mr. Henderson, desires his acceptance of his Relation's Edition of Shakespear. Mr. Henderson will find the text pure, with a most excellent glossary for the words supposed to be obsolete; but Sr. Thos. Hanmer has proved they are expressive and proper.

Mr.

EUROPEAN MAGAZINE.



London, Publish'd Jan^r 1. 1786, by J. Sturt, Cornhill.

Mr. Henderson's character, taste, and abilities, do great honor and credit to Shakespear.

It is no small pleasure to Sr. Wn. to see so much justice done to the Favourite Author of his Relation.

Upper Grosvenor Street, Feb. 16, 1779."

Whatever degree of merit may have been allowed to Mr. Henderson as an actor*, his character as a man reflected the highest lustre on his profession. If there be any whose misconduct has given reason for derogatory ideas of the profession of a Player, I could wish them to consider and remember this excellent observation: "In proportion to the smallness of its numbers, the character of society may be affected by the virtues and vices of the persons who compose it; and every member is engaged to watch with the most vigilant attention over his own behaviour, and over that of his brethren: since, as he must expect to incur a part of the common disgrace, he may hope to enjoy a share of the common reputation."

Gibbon's *Decline and Fall of the Roman Empire*.

To actors and their censurers the following extract from Heywood's "Apology for Actors," 4to. 1612, is submitted.

* Tho' Henderson fell infinitely short of the admirable model on which he formed himself, in Hamlet, Richard, Macbeth, Lear, Benedict, Don John, Bayes, &c. yet was he truly excellent in some characters never exhibited by Garrick; Falstaff was his *chef d'oeuvre*: Dominick, the Spanish Fryar, he was also very capital in; nor was he without great merit in Iago, Shylock, and Sir Giles Overreach. One striking trait of the goodness of his disposition ought not to be forgotten; that, possessing the powers of mimicry in a superlative degree, he never displayed them on the stage: disdaining so illiberal a practice, which has embittered the life of many a worthy man; driven some performers of considerable abilities from the theatre; and, as in the case of *Delane*, eventually killed one of the greatest ornaments of the Drama!

29 MAE 35

"I also

“ I also could wish, that such [actors] as are condemned for their licentiousness, might by a generall consent bee quite excluded our society: for as we are men that stand in the broad eye of the world, so should our manners, gestures, and behaviours, favour of such government and modesty, to deserve the good thoughts and reports of all men, and to abide the sharpest censures even of those that are the greatest opposites to the quality. [i. e. the profession of an actor. So in *Hamlet*, “ give us a taste of your quality.”] Many amongst us, I know to be of substance, of government, of sober lives, and temperate carriages, house-keepers, and contributory to all duties enjoyned them, equally with them that are rank’t with the most bountifull; and if amongst so many of sort, there be any few degenerate from the rest in that good demeanor, which is both requisite & expected at their hands, let me entreat you not to censure hardly of all for the misdeeds of some, but rather to excuse us, as *Ovid* doth the generality of women.

Parcite paucarum diffundere crimen in omnes,
Spectetur meritis quæq; puella suis.

For some offenders (that perhaps are few)
Spare in your thoughts to censure all the crew,
Since every breast contains a sundry spirit,
Let every one be censur’d as they merit.”

On



The School of Compliments — Pepys saw this Play. August 5th
1667 — it was on the revival called 'Love's Tricks, or the School
of Compliments' 29 MA 55

Supplement to page 17.

Plays acted at the Theatre Royal.

Catiline. | Ben Jonson. | revised Dec. 19. 1668. with the following
cast. — Catiline — Hart. Cethegus — Mohun. Cicero — Burt.
Sempronia — W. Carey.

Merry Wives of Windsor. | Shakespeare. | acted Aug. 15. 1667.

Opportunity and Example. | two Comedies by Shirley |

The Jovial Crew. or the Merry Beggars. | Browne. | originally
acted 1661. Pepys says. Jan 11. 1669 — "This Play was not
so well acted as in blunder time: and when Lacy could dance."

Philaster. | Beaumont and Fletcher. | revised May 30. 1668.
Hart and Will Gyngre. acted Philaster and Bellario. —
Horden. who speaks the Prologue to Settle's Philaster in 1695. says

That good old Play Philaster, neer can fail.

But we young Actors, how shall we prevail?

55

Philaster and Bellario. let me tell ye
For these bold parts. we have no Hart. no Kelly
Those darlings of the Stage.

The Cardinal. | Shirley. |

Bartholomew Fair. | Ben Jonson. |

Chances. | Beaumont and Fletcher. | — revised Feb 5. 1667.
probably with the alterations made in it by Villiers Duke of
Buckingham. Don John was one of Hart's best characters.

The Widow. | Jonson. Fletcher and Middleton. | —
Langbaine says. that it was revised with a new Prologue and
Epilogue: for which he refers us to 'London Droolery' a Book, or
Pamphlet. now become scarce.

The Devils an Ass. | Ben Jonson. |

Argalus and Parthenia. | Elaphthorne. | — Printed in 1739.
and had been acted at the private House in Drury Lane.

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Every Man in his Humour, and, Every Man out of his Humour. | Ben Jonson. | — the last revised in 1675 with a new Prologue, and an Epilogue written by Duffet, and spoken by Harris.

The Carnival. | Porter. | printed without the names of the Performers. Downes reckons this among the old Plays, but it was acted in 1664.

Jyanns. | Ben Jonson. |

Merry Devil of Edmonton. The Author of this Comedy is unknown.

The White Devil, or Vittoria Corombona. | Webster. | — printed in 1612. — a new Edition of this Play was printed 1672. It is said in the title page to have been acted at the Theatre Royal by his Majesties Servants

The Beggars Bush — | Beaumont and Fletcher. | — Pepys saw the Beggars Bush on the 20th of Nov. 1660 at which

Langbaine, had seen this Play several times acted with
applause.

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time the Play was entirely acted by male Performers. — He says,
Jan 3. 1661. — " Beggar's Bush at the new Theatre — the female
parts were acted by Women. "

The Traytor. — Appears to have been written by Rivers. and to
have been revised and improved by Shirley — it was printed in 1635.
and revised at the Theatre Royal. between 1660 and 1682. when the
Traytor was considered one of Mowens best parts.

Titus Andronicus. or the Rape of Lavinia. — altered from
Shakespeare by Ravenscroft. was not published till 1687; but it is
clear that it was acted in the latter part of the year 1678. There are
no Performers names to the characters.

29 MA 55

Supplement to page 23.

The Country Wife. | Wycherley. | This Comedy was not printed till 1675. but it was probably acted in 1672. as the Prologue alludes to the ill success of the Gentleman Dancing Master. and Wycherley's last Play was acted 1674.

Love in a Wood. or St James's Park. | Wycherley. | This Comedy was printed in 1672. and it is pretty clear that it was not brought out till after the King's Company had removed to Lincoln's Inn Fields — Lady Thippant asks Gripe to set her down near the Play-house — Gripe replies "The Playhouse." Do you think I will be seen near the Playhouse? Lady Thippant. "You shall set me down in Lincoln's Inn Fields then."

Ambosyna. or. The Cruelties of the Dutch to the English Merchants — | Dryden. | entered on the Stationers Books. June 26. 1673.

The Atheist. | Wilson. | was written in 1662 and printed in 1663

Selindra. — a Tragic Comedy in prose. by S^r William Killigrew

Survival. | S^r Robert Howard. | published 1665.

x Downes habit of calling Plays by their second or sub. titles
has caused much confusion. Thus in the dogged list has
quoted, he speaks of "Love in a Maze" which is merely the
second title of Shirley's "Changes"; yet in the Bio. Dram.
it is carefully entered as a distinct piece "which" says
Reed, who introduced the blunder "is mentioned by Downes
as having been acted at the Kings Theatre about 1672.
but was not printed" ^{29 MA 55} J. B

Nestal Virgin. | S^r Robert Howard. | printed 1665.

Committée. | S^r Robert Howard. | printed 1665 — Pepys saw
the Committée. June 12. 1663.

x Change. & Love in a Maze. | Shirley. | revised May. 1667.
Pepys says. that Lacy acted the blowens part admirably — and on
April 28. 1668. he tells us. that Wintershull acted S^r Yeware Simple

The Rehearsal. | Duke of Buckingham. | — Begun in 1663 and
ready for representation. before the Plague in 1665 — came out on the
7th of December 1671.

Aug. 18. 1660. Pepys says — "I saw the Loyal Subject at
the Cock Pit, where one Hynaston, a boy, acted the Duke's Sister,
| Olympia. | but made the loveliest Lady that I ever saw in my life."



Supplement to page 26

The Loyal Subject. | Fletcher. |

Maid in the Mill. | Fletcher. | Langbaine says. this Comedy
had been revised by the Dukes Company.

The Wild Goose Chase. | | Pepys saw the Wild Goose Chase
Jan 11. 1660.

The Spanish Curate. | Beaumont and Fletcher. | — Langbaine in
1691. says. it had been frequently revised with general applause.

The Mad Lover.

Pericles. Prince of Tyre. | attributed to Shakespeare. |.

Wife for a Month. | Fletcher. | revised by Rhodes Company.
in 1660. & 1661.

Rule a Wife. and have a Wife. |

29 MA 55

The Tamer Tamed.

The Unfortunate Lovers. | Tavenant. | printed 1643.

Aglaure. | Dr John Suckling. | The first edition of this Play.
is said to have been printed in 1638. — it had been acted at Blackfriars.

The Changeling.

The Bondman.

29 MA 55

Supplement to page 36.

A Trick to catch the old one. | Middleton. | said to have been printed in 1608.

The Sparagus Garden. | Browne. | printed in 1640.

Wit in a bonstable. | Gylphorne. | printed in 1640.

Tu Quoque. | Cooke. | — It appears from a passage in the Play itself. that it came out at the Red Bull — it was originally called, the Epitaph Gallant, but the inimitable acting of Greene, in the part of Bubble, whose answer to every compliment, is, "Tu Quoque" occasioned the present title to be added — it was printed with a figure of Greene in the title-page, and with a label out of his mouth.
"Tu Quoque, to you, Sir"

| Biographica Dramatica |

Pandora. | Dr William Kelliegreave. | supposed not to have been printed.

29 MA 55

King Lear. | Shakespeare. |

The Slighted Maid. | S^r Robert Stapleton. | Acted May 20.

1663. Ibero - Betterton. Salerno - Harris. Piralla - Underhill.
Arwido - Bademan. Filomarmi - Medbourne. Lugo - Smith.
Corbulo - Young. Viridex - Sandford. Giuseppe - Nokes the elder.
Decio - Mr Gibbs. Pyramus - Mr Betterton. Diacelia - Mr Long.
Leandra - Mr Williams. Menanthi - Nokes the younger. Joan -
Mr Turner.

The Step Mother. | S^r Robert Stapleton. | - Licensed Dec. 26.

1663. Filamos - Betterton. Adolph - Young. Tromund - Price.
Jetrick - Underhill. Crispus - Smith. Sylvanus - Sandford.
Capito - Medbourne. Gracchus - Lovell. Sergius - Robert Nokes.
Pontia - Mr Williams. Brianella - Mr Long. Cassina - Mr Betterton.
Violinda - Mr Davies.

Law against Lovers. | S^r William Davenant. | an alteration
of Shakespeares Measure for Measure. Acted Feb 18. 1662.
with the characters of Benedick and Beatrice introduced
into it.

29 MA 55

* Mr Anthony. Mr Anthony - Nohes Budden - Angel Pedagogy -
Underhill. Art - Betterton. Plot - Hannis St Timothy - - Trick -
Sandford Mr Nell - Mr Long Mr Philadelphia - Mr Jennings
Mr Isabella - Mr Betterton. Mr Man - Mr - St Timothy's Lady -
Mr - Goody Winifred - Mr - probably Mr - Hannis.

Mr Anthony was not printed till 1690. which accounts for the
imperfect state in which we have the book.

Is Better than it was. }
Worse and Worse. } Two Comedies by the Earl of Bristol

The Editor of the Biographia Dramatica tells us, that neither of these comedies are printed; unless one of them should be *Christa* or, the Worst not always true, with a different title, which is not improbable.

The *ghosts*. | Holden. | supposed not to have been printed

Pandora. or the *Convents*. | St. William Killebrew. | supposed not to have been printed.

* Comical Revenge. or Love in a Tub. St. Frederic Holie - Harris.

Dufry - Prie. Sad Beaufort. - Bellerton. Colonel Bruce. - Smith.

St Nicholas bully - Nokes Palmer - Underhill. Wheadle - Sandford

Louis - Horris Wistow Rich - Mr Long. Graciana - Mr Betterton.

Aurelia - Mr Davis.

* Guzman. From what Downes says, it is sufficiently clear,

that *Guzman* was acted between 1667 and 1672. - it was not printed till 1693 - and then without the cast, and without Prologue or Epilogue

* Sir Solomon, or the Cautious Coxcomb. S^r Arthur Addel - Notes
S^r Solomon Single - Bellerton. Peregrine Woodland - Harris.
Young Single - Smith. Wary - Sandford. Timothy - Underhill.
Mr Betty - Mr Johnson. Mr Julia - Mr Bellerton.

Smelt to the French — see p. 39.

" In a Letter dated Madrid. August. 15th. 1623
Howell says — " I am sorry to hear how other Nations
do much tax the English of their incivility to public
Ministers of State, and what Ballads, and Parquils
and Toppereis and Plays, were made against Gondemars
for doing his Masters' business. "

Supplement to page 48.

Love's Kingdom, a Pastoral Tragi-comedy by Flecknoe, printed in 1664. Flecknoe, has annexed to it a short Discourse upon the English Stage.

The Royal Shepherds. Written by Tountani, and fitted for the Stage by Shadwell. Langbaine says, that Tountani's Play was printed in 1661. as the Reward of Virtue.

The Fortune Hunters, or Two Fools well met. | Mr Lodowick Carleyle.

The Coffee House. | Mr Sidersel. |

All Plot, or the Disguises. | Mr Stroud. | seems not to have been printed.

Comical Revenge, or Love in a Tub. | S^r George Etherege. |
licensed for printing July 8. 1664.

29 MA 55

Charles 5th or the Invasion of Naples by the French. | J. Browne |
Charles. King of France. — Betterton. Ferdinand — Harris Prince
of Salerno — Smith. Alphonso — Medbourne Trisulio — Sandford.
Ascanio — Young. Ghost — Bademan. Isabella — Mr Betterton.
Julia — Mr Dixon Cordelia — Mr Slaughter. Irene — Mr Shadwell

Citizen Lord Gentleman, or Mamamouchi. Old Jordan —
Hokes. St Simon Softhead — Underhill Trickmore — Harris.
Burel — Sandford. Bluenoit — Grosby. Young Jordan —
Bademan. French Master — Angel. Lucia — Mr Betterton.
Betty Trickmore — Mr Leigh Marina — Mr Burroughs.

Gentleman Dancing Master. | Wycherley. | printed
without the names of the Performers; but there is reason to
think that Hokes acted Monsieur de Paris, and Angel probably
acted Tormal.

Epsom Wells.

Reformation. | Arrowsmith. | Pearce — Smith. Pacheco —
Anthony Leigh. Antonio — Harris Tutor — Underhill.

29 MA 55

The Nurse in this Play is a character of importance, and no doubt contributed to obtain Nokes, the appellation of Nurse Nokes, which he evidently had before he played the Nurse in Romeo and Juliet, as altered to Carrs Marins.

Pedro - Cademan Lysander - Medbourne Camillo - Sandford.
Landro - Grosby. Juliana - Mr Betterton. Ismena - Mr Johnson.
Nurse - Mr Morris Emilia - Mr Lee. | perhaps Leigh. | Selia -
Mr Osborn.

Macbeth. | altered from Shakespeare. | Macbeth - Betterton.
Macduff - Harris. Banquo - Smith. Lenox - Medbourne.
Malcolm - Morris Donalbain - Cademan. Duncan - Lee.
Lady Macbeth - Mr Betterton. Lady Macduff - Mr Long. Banquo's
ghost - Sandford.

King Lear.

Tempest.

Fatal Jealousy. | Downer by mistake calls it Love's Jealousy |
Secured Nov. 22. 1672. Jasper - Sandford. Don Antonio - Smith
Don Gerardo - Medbourne. Don Francisco - Young Don Sebastian
Grosby. Captain of the Watch - Nathl. Lee | the Port. | Celia -
Mr Shadwell. Eugenia - Mr Betterton. Nurse - Mr Nokes.
Flora - Mr Osborn. Witch - Mr Morris.

Morning Ramble, or Town Humours . Merry - Harris .

Townlose - Betterton . Ruffle - Smith . Muckland - Medbourne .

Tullam - Underhill . Rash - Crosby . Rose - Mr Shadwell .

Honour Muckland - Mr Johnson . Belly Rash - Mr Long . Lady

Turnup - Mr Osborn .

Supplement to page 46 - 7 - 8

Rover. or the Banished cavaliers. | Mr Behn. | Licensed July 2. 1677.
Wilmore - Smith Blunt - Underhill Belcile - Betterton. Frederick.
- Crosby Don Antonio - Jewon. Don Pedro - Medbourne. Helena -
Mr Barry. Angelica Bianca - Mr Gwyn Florida - Mr Betterton.
Valeria - Mr Hughes Moretta - Mr Leigh Calli - Mr Norris Lucetta -
Mr Gyllow.

Alcibiades. | Otway. | Alcibiades - Betterton. Tisaphernes -
Sandford. Theramenes - Harris Agis - Medbourne Patroclus - Crosby
Deidamia - Mr Mary Lee Timandra - Mr Betterton. Draxilla - Mr Barry

Madam Fickle. or the Witty false one. | D'Urfey. | Licensed Nov 20
1676. Lord Bellamour - Betterton. Manley - Smith S^r Arthur Oldlove
- Sandford. Captain Tilbury - Medbourne. Iehiel and Toby - Leigh and
Nokes Old Jollyman - Underhill, Harry Jollyman - Jewon.
Donnel - Norris Madam Fickle - Mr Mary Lee. Courtania - Mr Barry
Arbella - Mr Gibbs. Silvia - Mr Rapper.

Don Carlos. Prince of Spain. | Otway. | Licensed June 15. 1676

29 MA 55

King Philip 2^d. - Betterton. Don Carlos - Smith. Don John of
Austria - Harris. Rui Gomez - Medbourne. Queen of Spain -
M^{rs} Mary Lee. Dukes of Eboli - M^{rs} Shadwell. Henrietta - M^{rs} Gibbs.

Man of the Mode. or S^t Joplung Flutter. | S^t Geo Etherege. |
Licensed June 3. 1676.

Soldiers Fortune. | Otway. | Captani Beaupard - Betterton.
S^t David Dunc - Nokes. S^t Jolly Jumble - Leigh. Courtine - Smith.
Tourbin - Jewon. Bloody-bones - Richards. Lady Dunc - M^{rs} Barry.
Sylva - M^{rs} Price.

Tond Husband. or the Plotting Sisters. | D^r Urley. | Licensed
June 15. 1676. Bubble - Nokes. Jumble - Leigh. Rackley - Smith. as
Ranger - Harris. S^t Roger Pitutand - Sandford. Sneak - Jewon.
Emilia - M^{rs} Barry. Maria - M^{rs} Marshall. Cordelia - M^{rs} Hughes.
Betty - M^{rs} Napper.

Sege of Troy.

Anna Bullen.

29 M 55

It seems that Underhill acted for him. See Astoni Supplement.

Feign'd Courtezans, or a Night's Intrigue. | W^m Behn. | —

Galliard - Betterton. Petia - Leigh. S^r Signal Buffoon - Nokes.

Tickletoes - Underhill. S^r Harry Tillamour - Smith. Julio - Crosby.

Oclair - Galloway. Morosini - Norris. Cornelia - W^m Barry. Marcela - W^m Burren. Laura Lucretia - W^m Lee.

City Heir, or S^r Timothy Treadall. | W^m Behn. | — S^r Timothy -

Nokes. Tom Wilding - Betterton. S^r Anthony Merivell - Leigh.

S^r John Merivell - Williams. Toppington - Joon. Drefwell - Bowman.

Lady Galliard - W^m Barry. Diana - W^m Burren. Charlotte - W^m Butler.

Blisset - W^m Leigh. W^m Blackit - W^m Norris.

Timon of Athens, or the Man Hater — | altered from Shakespeare by Shadwell. | Timon - Betterton. Apemantus - Harris. Alcibiades

Smith. Sempronius & Flavius. Medbourne. Meias - Sandford.

Phaeax - Underhill. Cleus - Leigh. Poet - Joon. Evandra - W^m Betterton.

Melissa - W^m Shadwell. Chloe - W^m Gibbs. Thais and Phryneas.

| Timandra and Phrynia. | W^m Seymour and W^m Le Grand.

The Libertine. | Shadwell |. There are no Performers names to the characters.

29 MA 55

Virtuoso. | Shadwell. | Licensed May 31. 1676. This comedy
is printed without the names of the Performers.

Spanish Fryar. or. the Double Discovery. | Dryden. | Torrismond
Betterton. Dominic - Leigh. Gomez - Rhodes. Lorenzo - Smith.
Bertran - Williams. Pedro - Underhill. Raymond - Gallow.
Alphonso - Wiltshire. Leonora - Mr Barry. Clara - Mr Betterton.

Oedipus. King of Thebes. | See. | Oedipus - Betterton. Adrastus
Smith. Creon - Sandford. Tiresias - Harris. Ghost of Laius - Williams.
~~Herbas~~ - Gallow Jocasta - Mr Betterton. Eurydice - Mr Mary Lee.
Manto - Mr Evans. Published 1679.

Orphan. or. the Unhappy Marriage. | Otway. | Gastaldo -
Betterton. Chamont - Smith. Polydore - Joseph Williams. Acasio -
Gallow. Chaplain - Percival. Page - the little girl. Monimia -
Mr Barry. Serena - Mr Boteler. Florilla - Mr Osborne

Downes by mistake, says. that Mr Mountfort acted Serena. - she
probably played the part afterwards.

29 MA 55

Nemesis Preserved, or a Plot discovered. | Olway. | Jaffier -
Batterton. Pierre - Smith. Renault - Wiltshire. Pruli - Bowman.
Bodamar - Gallow. Duke - D. Williams Antonio - Leigh. Belvidera -
Mr Barry. Aquilina - Mr Curran.

Fatal Marriage, or the Innocent Adultery. | Olway. | Baron -
Williams Villeroy - Batterton. Carlos - Powell. Count Baldus -
Kynaston. Fernando - Dogget. Frederick - Verbruggen. Tabran -
Michael Leigh. Jacqueline - Bowen. Sampson - Underhill. Isabella.
Mr Barry. Victoria - Mr Bracegirdle. Julia - Mr Knight. Nurse. Mr Leigh

J. R. 1694. The Fatal Marriage was revised at Drury Lane Dec. 2.
1757. with the omission of the comic underplot - but the name was
not changed to Isabella till several years after.

Titus and Berenice. | Olway. | Titus - Batterton. Paulinus
Medbourne. Antiochus - Smith. Arsaces - Crosby. Berenice -
Mr Lee. Phoenicia - Mr Barry.

Sheals of Scapin. | Olway. | Scapin - Leigh. Gripe - Rokes.
Thrifty - Sandford. Octavian - Morris. Leander - Percival. Shift -

29 MA 55

- Richards. Lucia - Mr Barry. Clara - Mr Gibbs.

Both the foregoing pieces were written by Otway. - They were licensed February 19 - 1766-7 - as Titus and Berenice. is only in three Acts the cheats of Scapin. was brought out at the same time, to make up the entertainment.

Theodosius, or the Force of Love. | Lee. | Varanes - Betterton.
Theodosius - Williams Marcan - Smith. Leontine - Leatherfull.
Albicus - Bowman Lucius - Wiltshire Althanas - Mr Barry.
Pulcheria - Mr Betterton.

Nero. | Lee. | Nero - Hart. Britannicus - Mohun. Petronius -
Burl. Otho - Wintershal. Pao - Lydal. Seneca - Cartwright.
Caligula's Ghost - Griffin Byara - Mr Boutell. Poppaea - Mr Marshall.
Octavia - Mr Cox. Agrippina - Mr Bory.

Gloriana, or the Court of Augustus Caesar. | Lee. | Caesar -
Hart. Augustus Caesar - Mohun. Marcellus - Hynderton Tiberius
Lydal. Agrippa - Cartwright. Maecenas - Griffin. Ovid - Clarke.
Gloriana - Mr Marshall. Julia - Mr James. Narcissa - Mr Corbett.

29 MA 55

Princede of blewe. | Lee. | Duke Remours — Betterton. Prince
of blewe — Williams Vidam of Chartres — yellow. St Andre — Leigh.
Poltrou — Hokes. Bellamore — Jacques — Princede of blewe — W Barry
Marquise — Lady Shingoby. Tournon — W Leigh Elana W Betterton
belia — Irene.

This Play was not printed till 1689. which accounts for the
deficiency in the cast of characters.

Lancashire Witches. and Teague O'Dielly. the Irish Priest. —

Printed 1682 — There are no Performers names to the Dramatis
Personæ: but it appears from the Epilogue. that Leigh acted Teague.

Langbaine mentions some Plays. as acted by the King's
Company. which are not mentioned by Downes.

Boxcomb. | Beaumont and Fletcher. |

Knight of the burning Pestle.

Night Walker. or the little Thief.

Loves Cruelty. | Shirley. |

Double Marriage.

Bufoy D'Ambois. |

Variety. | attributed to the Duke of Newcastle.

Count Secret. | Shirley. |



This Comedy was not printed till 1677. but it must have
been acted in 1674 as it is mentioned by Dayden, in the Preface
to his State of Innocence, which was registered at Stationers
Hall. April 17. 1674. Manly - Hart Jerry Blackacre -
Charlton Freeman - Kynaston. Noel - Clarke Lord
Plausible - Harico. Major Oldfox - Cartwright Vernish -
Griffin. Tidelia - Mr Boutell. Widow Blackacre -
Mr Gory. Olivia - Mr Marshall Elyza - Mr Knap. Letitia
Mr Knight: - this has always been considered as an excellent
Comedy. - Dayden says of it - " the Author, whom I am
proud to call my friend, has obliged all honest and
virtuous men, by one of the most bold, most general, and
most useful Satires, which has been presented on the
English Theatre "

United Companies. 1682.

The Scornful Lady. — Langbaine says, this comedy was acted with good applause at Dorset Garden, in his time.

Plain Dealer — Gildon in his Life of Betterton says he acted in this Play. but he does not tell us in what character — probably in that of the Plain Dealer.

Evenings Love, or the Mock Astrologer. — Wildblood and Bellamy.
! two English Gentlemen. ! Kart and Mohun. Masked ! their Servant. !
Shattered. Don Alonzo ! Father to Theodosia and Jacinta ! Winterhall.
Don Lopez - Burt. Don Melchor - Lydal. Jacinta - Mr Ellen Gwynn.
Theodosia - Mr Bowtell. Amelia - Mr Lunn, and afterwards Mr Marshall
Beatrice - Mr Knapp.

This is the cast of the first Edition of this Play which was not printed till 1671.

Jovial Crew. — Langbaine says there was a new Edition of this Play in 1686 — about which time it was probably revised.

29 MA 55

Theatre Royal 1685

Beggars Bush — Theatre Royal.

Bartholomew Fair — Downes tells us that Nokes acted Cokes:
doublets at this revival.

Othello. — Gildon mentions 73 Plays in which Betterton acted. —
It is remarkable that he should have omitted Othello.

Rollo, Duke of Normandy — Rollo and Otto. | Brothers and joint-
Heirs to the Dukedom. | Rynaston and Williams Aubrey! their Germanian!
Gillous Gilbert! their Chancellor! Saunders. Baldwin! their Tutor! |
Cartwright. Latach. | a Villain of Rollo's party | Griffin. Hammond — Perin.
Cook and other Servants — Underhill &c. Edith — Daughter to Baldwin
Mr Cooke Sophia! the old Duchess | Mr Carey. Matilda | her Daughter!
Mr Percival.

A new Edition of this Play was licensed for printing on Nov. 27.
1685 — it has been sometimes acted and printed as the Bloody
Brother.

Humorous Servant — Betterton probably acted Leonius.

Double Marriage. —

29 MA 55

Valentinian — altered from Fletcher, by Wilmot Earl of Rochester

Lord Rochester's alteration, was not published till 1685 — but it was probably acted sooner, as the first Prologue contains an allusion to Blanket Fair, which was holden on the Thames in the great Frost that lasted from the beginning of December, to the 15th of February 1683 B. S.

Albion and Albanus. — was meant by Dryden, as a Satire, on the Whigs and Republicans, and as a Panegyric on Charles 2^d. and his Brother.

St. Bourly Rice, or, It cannot be. — | Brown |

The Squire of Alsatia — | Shadwell |

True Widow — from two of Lums's speeches in the first Act, it seems highly probable that this Comedy came out on the 21st of March 1678. The Play is printed without the names of the Performers. | Dorset Gardens 1679. |

Theatre Royal. 1691.

29 MA 55

Theatre Royal. 1691.

S^t Anthony Love, or the Rambling Lady. — S^t Anthony Love. W^m Mountfort
Valentine — Mountfort. Lord — Williams Pilgrim — Powell Jun^r. Abbe
| Uncle and Guardian to Volante. | Leigh. S^t Gentle Golding — Bowen.
Count Canale — Godson. Count Verole — Sandford. Waitwell — Bright.
S^t Gentle's Servant. — Bibber. Bortought — Mich. Leigh Florante and
Charlotte. | Daughters to Canale | W^m Butler, and W^m Bracegirdle.
Volante — W^m Knight. } Theatre Royal. 1691. }

Southern says that he wrote the character of S^t Anthony Love.
expressly for W^m Mountfort, and that she acted it admirably

Scowens — S^t William Rant — Mountfort. Wildfire — Williams
Tope — Leigh. Whackum — Bowman S^t Humphrey Maggot — Bright.
W^m Rant. | Father to S^t William. | Tynarton. Ralph — Bowen.
Jasper — Will Peer. Lady Maggot — W^m Leigh Eugenia and Clara
| her Daughters. | W^m Barry and W^m Bracegirdle Priscilla — W^m Bory.

Amphytrion, or the two Soreas — Jupiter — Betterton. Soreas — Hobbs
Mercury — Leigh. Amphytrion — Williams Iyphus — Sandford.
Phobus — Bowman. Alcmena — W^m Barry Phadra — W^m Mountfort
Bright — W^m Butler. Bromia — W^m Bory

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This is Shakspeare's Play altered by Dryden.

Love in, and out of Fashion. —

Greenwich Park. — St Thomas Reveller — Leigh. Young Reveller —
Mountfort. Raison — Nokes. Sassafras — Underhill. Lord Worthy
Hodgson. St William Thoughtless — Bowen. Bully Bounce — Bright.
Beau — Bowman. Dorinda — Mr Barry Florella and Viola. —
[Daughters to Lady Hazard.] — Mr Mountfort and Mr Laford.
Mr Raison — Mr Knight. Lady Hazard — Mr Osborn. Aunt to Dorinda
Mr Corey. | Theatre Royal. 1691 |

bleomenes. the Spartan Hero. — bleomenes — Betterton. Cleanthes
Mountfort. Sorybines — Sandford. Ptolemy — Alexander Parthenus
Hymarton. Calpandria — Mr Barry. Cleora — Mr Brae girdle
Cratinea — Mr Betterton.

Malone says this Play came out in May. 1692.

Troilus and Cressida, a Tragi found too late. — Greeks. Agamemnon
— Giltow. Achilles — David Williams Ulysses — Harris Ajax — Bright
Nestor — Morris Diomedes — Grosby Patroclus — Bowman Menelaus
Richards Thersites — Underhill Trojans. Hector — Smith. Troilus —

29 MA 55

- Betterton. Bneas - Joseph Williams. Pisan and Calchas -
Peruial. Pandarus - Leigh. Cressida - Mr Mary Lee. Andromache
Mr Betterton. The Prologue was spoken by Betterton, as the Ghost
of Shakespeare. / Entered on the Stationers Books April 14. 1679. /

Caesar Borgia — Caesar Borgia - Betterton. Machiavel - Smith.
Duke of Gaudai - Williams. Orsino - Galloway. Ascanio Sforza -
Leigh. Bellamira - Mr Lee. Adorna - Mr Price.

1 Dorset Gardens. 1680. 1

Old Batchelor — Bellmour - Powell. Heartwell - Betterton.
Fondlewife. Dogget. St Joseph Wittol - Bowen. Captain Bluffe -
Harris. Selter - Underhill. Vainlove - Williams Sharper -
Alexander. Leticia - Mr Barry. Belinda - Mr Mountfort.
Arminia - Mr Bracegirdle. Silvia - Mr Bowman. Lucy - Mr Leigh

Malone says. The Old Batchelor came out in Jan. 1692-3.

Fatal Marriage. & Innocent Adultery. — See

29 MA 55

Double Dealer. | Congreve. | Mashwell - Belterton. St Paul Plyant
Dogget. Barlefs - Alexander. Brisk - Powell. Millefont. Williams
Lord Touchwood - Kynaston. Lord Troth - Bowman. Lady Troth -
W Mountfort. Lady Plyant - W Leigh. Lady Touchwood - W Barry
Synthia - W Bracegirdle.

Malone says. this comedy came out in November. 1693.

Love for Money. or the Boarding School. | D. Mafey. | -
Jack Amorous - Mountfort. St Rowland Rakehill - Underhill.
Deputy Wincepsop - Dogget. Ned Bragg. | alias Captain Bonner. |
Powell. Zachary Bragg - Bright. Will Merriton - Hodgson Monsieur
le Peate - Bower. Old Merriton - Freeman. Singing Master. Kirkman
Dancing Master - Bowman. Parson - Per. Betty Jiltall - W Butler.
Lady Addeplot - W Anthony Leigh. Mitilla - W Bracegirdle.
Mifs Jenny - W Knight. Mifs Molly - W Davis Cyley - W Leigh.
browstich - W Corey. Transhill - W Osborn. Lady Stoddle - W
Richardson. / Theatre Royal 1691. /

29 MA 55

Marriage-hater matched. | D'Ursey. | St Philip Treviset - Mountfort.
Van-Grin - Leigh St Laurence Limber - Sandford. Bias and Solon -
Bright and Dogget. Lord Bramble - Bowman Captain Darewell -
Hodgson. Gallow - Bowen. Splutter - Colley. | Bibber. | Phoebe -
Mr Bracegirdle Lady Subtle - Mr Barry La Popsy - Mr Butler.
Berenice - Mr Laford Lady Dunsfiddle - Mr Carey Margery Mr Lawson

King Arthur. or the British Worthly. | Dryden. | King Arthur -
Beltorton. Oswald - Williams Merlin - Kynaston. Osmond -
Sandford Duke of Cornwall - Hodgson. Grimbald - Bowman. Philadel
Mr Butler. Emmeline - Mr Bracegirdle.

The Prophets. | altered from Fletcher. by Beltorton. | - Printed
without the names of the Performers.

Jacoby Zuer. | Shakespeare's Midsummer Night's Dream. |

Bury Fair. La Roch - Leigh Wildish - Mountfort. Lord Bellamy
Beltorton. Odwin - Underhill St Humphrey Roddy - Pokes Trini -
Bowman. Valet - Bowen Page. or Philadelphia - Mr Butler.
Mr Fantast - Mr Boutell. Mr Gertrude Mr Mountfort. Lady Fantast
Mr Carey.

J. R. 1669. Jan. 7. Island Prince^{29 MA 55}s. & the generous Portugals received
King of Tidore - Rynaiton. Governors of Ternate - Bartolde.
Luisara. | the Island Prince^s. | Mr Marshall. Panua - Mr Hughes
Luisana - Mr Carey Amunai - Hart. Ruy Dai - Moon.
Pymoro - Shollwell Soya - Bart.

Wid. without Money.

Taming of a Shrew, or Sawney the Scot. | Lacy's alteration
of Shakspeare's Play. |

Secret Love, or the Maiden Queen. | St Charles Sedley. | Philocles
Major Mohun. Lysimantio - Burt. Beladon - Hart. Queen of Sicily -
Mr Marshall. Florind - Mr Gwynn. Flavia - Mr S. Davenport. Astoria -
Mr Knip. Bandiope - Mr Linn. Melissa - Mr Carey. Rhoda. Mr Rutter
Sabina - Mr E Davenport.

The Island Princess. | Fletcher. |

Commonwealth of Women. | an alteration of Fletcher's Sea Voyage.
Captain Marnie - Williams. De Pier - Griffin. Francis. Jewon.
Fingal. Leigh. Hazard. Harries. Boldspirit - Percival Surgeon -
Saunders. Don Sebastian - Gallow. Melissa - Bowman. La Mure -
Morris. Boucher. Harries. Roscia - Mr Carey. Glorinda - Lady
Shingsby. Aminta - Mr Cook. Menalippe - Mr Twiss. Julietta -
Mr Percival. Hippolyta - Mr Price. Ariadne - Mr Osborn. Aglaia -
Mr Knight. Blita. Miss Nanny.

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English Tiviar. or the Town Sparks. ! brown. | Printed 1690.

Father Tivical - Bowman. Lord Stately - Leigh Lord Wiseman -
Hynaston. Young Rauter - Williams Old Rauter - Underhill.
Credulous - Sandford. Bellamour - Powell Jun^r. Coachman - Bowen
Dullman - Bright Laura and Julia - W^m Jordan and W^m Bracegirdle
Lady Credulous - W^m Boutell. Lady Richgut - W^m Leigh.

Bussy D'Ambois. or the Husband's Revenge. | altered from Chapman
by D'Urfey. | D'Ambois - Mountfort. Montourry - Powell Monsieur
- Hodgson Duke of Guise - Hynaston. King Henry 3^d of France. Freeman
Barriser - Verbruggen. Maffie - Bright Fencing Master - Bowen Perrot -
Sibber | Libber. | Tamara - W^m Bracegirdle Ducheys of Guise - W^m Lafete
Jeresia - W^m Borey.

D'Urfey in his Dedication says. that Mountfort. tho' he was
modestly very diffident of his own action. coming after so great a man
as Hart. yet had that applause from the Audience. which declared
their satisfaction

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Masfacer of Paris. Admiral of France. — Betterton. Duke of
Guise — Williams King Charles 9th — Mountfort. Cardinal of Lorraine —
Kynaston Duke of Anjou — Priest. Queen Mother — M^r Betterton.
Marguerite — M^r Barry. Queen Dowager of Navarre — M^r Knight.
Antiamont — M^r Jordan.

Love for Love. | Congreve |

Loovers Luck. | Captain Dilkes. | Eager — Bowen. Goodwill —
Bowen. Bellair — Betterton. St Nicholas Purlew — Knight. Alderman
Whim — Underhill. Sapless — Dogget. Breval — Freeman. Jocond —
M^r Aycliffe M^r Purlew — M^r Bracegirdle Desuvia — M^r Leigh M^r Plyant —
M^r Bowman Sprightly — M^r Lawson.

Cyrus the great. or the Tragedy of Love. | Banks. | Cyrus —
Betterton. Cyaxares — Smith Abradatus — Hudson Hystaspes —
Kynaston. Croesus — Bowman Artabazus — Thurmond. Panthea —
M^r Barry. Sausaria — M^r Bracegirdle. Thomyris — M^r Boutell.

Mourning Bride. | Congreve. | Osmyr — Betterton. King of
Grenada — Verbruggen. Gonzalez — Sandford. Garcia — Scudamore

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Heli - Bowman. Tara - Mr Barry Almeria - Mr Bracegirdle.
Leonora - Mr Bowman.

Boadicea. Queen of Britain. | Hephais. | Cassibelan. Betterton.
Boadicea - Mr Barry. Camilla and Venutia - Mr Bracegirdle. and
Mr Bowman. Paulinus - Hynaston. Decius - Hodgson. Carica -
Sandford.

Heroic Love. | Mr Geo Grenville. | Agamemnon - Betterton. -
Achilles - Verbruggen. Ulysses - Sandford. Nestor - Bowman.
Thyestes - Hynaston. Patroclus - Sandmore. Phaeacians - Freeman.
Thersites - Mr Barry. Priam - Mr Bracegirdle

Love is a Jest. | Mollena. | Sam Gaywood - Bowen.
Raimond - Betterton. St Jovell blowish - Underhill. Squire Elbred
- Trufusis. Aris - Bowman. Lord Lovewell - Hodgson. Humphrey -
Trout. Plot - Bright. Frankly - Bailly St Thomas Gaywood -
Freeman. Francis and Christina - Mr Boutell and Mr Bracegirdle
Lady Single - Mr Barry. Kitty - Mrs Howard Doll Hayden -
Mr Perren.

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Anatomist. or the Sham Doctor. | Ravenscroft. | The Doctor
Underhill. Bishop - Bowen. Old Gerald - Bright. Young Gerald -
Hodgson. Symon - Trout. Beatrice - W. Dawson. Doctor's Wife -
W. Leigh. Angelica - W. Bowman.

The Loves of Mars and Venus. a musical piece written by
Motture, was acted with the Anatomist. — after the Prologue.
there was a musical introduction, and each of the Acts of the
Anatomist concluded with an Act of Mars and Venus, supposed
to be exhibited for the amusement of the characters in the other
piece. Bowman W. Bracegirdle and W. Ayliffe, acted Mars
Venus and Euphrosyne.

Don Quixote. Part 1. | D'Urfey. | Don Quixote - Bowen
Sancho - Dogget. Gines de Pasamonte - Harris Don Fernando
Powell. Cardenio - Bowman. Ambrosio - Verbruggen.
Perez - bibber Nicholas - Harris Host - Bright Marcela
W. Bracegirdle Dothra - W. Knight Lucinda - W. Bowman
Teresa Panza - W. Leigh Mary the Burcon - W. Verbruggen
| late W. Mountfort. |

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Don Quixote 2^d Part. | D'Urfey. | Don Quixote - Bowen Sancho -
Underhill Ambrosio - Verbruggen. Manuel - Powell. Cardeno -
Bowman. Duke - Gibber. Bernardo - Trefusis Page - Michael Lee.
Pedro - Freeman. Diego - Harris. Marcella - W^m Bracegirdle
Duchess - W^m Knight Lucinda - W^m Bowman. Donna Rodriguez -
W^m Kent Teresa - W^m Leigh Mary de Buxom - W^m Verbruggen.

The Gallants. | W^m George Grenville. | S^t Toby Cusiffe - Underhill
Bellamour - Betterton. S^t John Arig - Bowen. Naunter - Dogget.
Philabel - Hodgson. Frederick - Thurmond. Courtall - Bailey.
Angelica - W^m Bracegirdle Lady Dorman - W^m Barry Constantia
W^m Boutell. Lucinda - W^m Bowman. Rachel - W^m Leigh.

Iphigenia. | Dennis. | Orestes - Betterton. Pilades - Williams
Iphigenia - W^m Bracegirdle Queen of the Scythians - W^m Barry.

The Fate of Capua. | Southern. | Virginius - Betterton.
Pacuvius - Hodgson. Marcus Brutus - Berry. Vibius Virius -
Bailey Junius - Verbruggen. Perolla - Scudamore. Decius Magnus
Bowman Favonius - W^m Barry.

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It appears from one of Dryden's Letters, that this Play came out at the S. J. J. Theatre, in April 1700

Justice Bury. | Brown. | This Comedy is not printed - Downes alone mentions it - it does not appear in what year it came out.

Way of the World. | Congreve. | Mirabell - Verbruggen.
Fainall - Betterton. Witwoud - Bowen. S. Willful Witwoud -
Underhill Pituitant - Bowman Waitwell - Bright. W. Mollamant.
W. Bracegirdle. W. Marwood - W. Barry Lady Wishfort - W. Leigh.
W. Fainall - W. Bowman. Fickell - W. Willis

Dryden in a Letter dated March 12. 1700 speaks of this Play as lately brought out.

Ambitious Step-Mother. | Rowe. | Memnon - Betterton.
Artaxerxes - Verbruggen. Artaban - Booth Morya - Freeman.
Magan - Bowman. Cleanthus - Pack. Archamus - Bailly Artemisia
W. Barry. Amerlines - W. Bracegirdle. Cleon - W. Bowman

This Tragedy is said to have been printed in 1700.

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Tamerlane. | Rowe. | Bajazet - Verbruggen. Tamerlane -
Betterton. Moneses - Powell. Axalla - Booth. Skatoches - Pack.
Gmar - Freeman. Prince of Tanais - Fieldhouse. Deroise - Arnold.
Anpasia - Mr Barry. Selima - Mr Bracegirdle.

The Fair Penitent. | Rowe. | Lethario - Powell. Horatio - Betterton.
Sciullo - Bowman. Altamont - Verbruggen. Calista - Mr Barry.
Lavinia - Mr Bracegirdle.

The Biter. | Rowe. | St Timothy Gallapoy - Betterton. Rich -
Pack. Glenmont - Verbruggen. Friendly - Booth. Scribblescrabble -
Leigh. Bandelier - Knap. Trick - Fieldhouse. Mr Blew - Mr Barry.
Lady Stale - Mr Leigh. Marania - Mr Bracegirdle. Angelica -
Mr Mountfort. Mr Scribblescrabble - Mr Lawson.

Alra Mule, or Love and Empire. Mahomet 4th. Betterton.
Pyrrhus - Verbruggen. Solyman - Powell. Kiler Aga. Bowman.
Alra. Mule - Mr Bracegirdle. Laida - Mr Porter. Marania -
Mr Leigh.

This Tragedy came out at the L. J. J. Theatre, about the

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middle of January 1704. and has been attributed to D^r Trapp.

Supplement to page 65.

Gamester. } | Young Valer - Verbruggen. Hector -
Pack. Lowell - Betterton. St Thomas Valere - Freeman Dorante -
Gory. Marquis of Hazard - Fieldhouse. Angelica - W^m Bracegirdle
Lady Wealthy - W^m Barry. W^m Security - W^m Willes Tassowite -
W^m Hunt.

This comedy was printed 1705. without the name of the Author

Duke and no Duke. } | Trapolini. Leigh Savino -
Willshire Brunello - Carile. Alberto - Williams Barberio -
Gillow Mago - Percival Flanetta - W^m Toyford. Isabella -
W^m burner. Prudentia - W^m Percival.

She would if she could. } | To cast see page.

Conquest of Spain. } W^m Per. }

Ulysses. } Rowe. }

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ns

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Ulysses - Betterton. Telemachus - Booth. Eurymachus - Verbrugger.
Antinous - Husband. Mentor - Bowman. Penelope - Mr Barry.
Semanthe - Mr Bracegirdle.

Confederacy. | S^r John Vanbrugh. | Braso - Pack. Dick - Booth.
Moneybag - Dogget. Lysie - Leigh. Clarissa - Mr Barry. Flypaula -
Mr Bracegirdle. Cornelia - Mr Bradshaw. Araminta - Mr Porter.
Mr Amlet - Mr Willis. Mr Dogget - Mr Baker.

Squire Fallooby. | S^r John Vanbrugh. |

The Mistake. | S^r John Vanbrugh. | Don Carlos - Booth.
Sancho - Dogget. Lopez - Pack. Don Lorenzo - Husband.
Don Alonzo - Betterton. Don Felix - Bright. Melaphantus -
Freeman. Leonora - Mr Bowman. Jacinta - Mr Baker. Camilla
Mr Harcourt. Isabella - Mr Porter.

Revolution of Sweden. | Mr Trotter. | Count Arvids - Betterton
Gustavus - Booth. Viceroy of Sweden - Husband. Bruon - Myrnes
Archbishop of Upsal - Bowman. Eric - Gory. Constantia -
Mr Barry. Christina - Mr Harcourt.

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British Enchanters, or no Magic like Love. | Wth Geo Grenville |
Amadi - Verbruggen. Constantine - Booth. Arcalaus - Bowman
Calvis - Betterton. Florestan - Husband. Arcabon - Wth Barry.
Orana - Wth Bracegirdle. Uganda - Wth Bowman. Corisanda -
Wth Porter.

The Temple of Love. | Mollineux. |

The Kingdom of Birds. | D. Urfey. |

London Buckolds. | | Dood and Wiseacre - Mokes
and Underhill. Dashwell - Leigh. Ramble - Smith. Townly -
Williams. Love-day - Willshire. Arabella - Wth Barry. Eugenia -
Wth Corver. Peggy - Wth Petty. Enquire - Wth Leigh. Jane - Wth Osborne
Aunt - Wth Morris.

/ This the cast at Dorset Gardens. in 1682. /

5

SIR WILLIAM DAVENANT:

The following application of this Gentleman to the House of Commons, early in the Rebellion of the last century, has escaped the notice of his several biographers. It is printed on a broad sheet, with some inaccuracies, which are corrected in the present re-publication.

TO THE HONOURABLE KNIGHTS, CITIZENS, AND BURGESSES OF THE COURT OF COMMONS, ASSEMBLED IN PARLIAMENT 1641,

The Humble Petition of William Davenant.

I HUMBLY beseech you to conceive, that I have absented to appear before the honourable Assembly, rather from a befitting bashfulness as being an ill object, than of outward sense of guilt as being a delinquent.

I did believe if I were laid aside awhile my cause would be forgotten, because I know nothing stronger than suspicions and meer opinions can be brought against me, unless I may particularly suffer for the old infirmity of that nation which hath been ever bred with the liberty of speaking: and the very mechanicks of Spain are glad they are Spaniards, because they have that liberty, and think that when over-speaking becomes dangerous, that then they chiefly lose the liberty of a subject.

Confession is the nearest way to forgiveness; therefore I will make haste to accuse myself, and say it is possible I may be guilty of some misbecoming words, yet not words made into dangerous principles and maxims, but loose arguments disputed at table, perhaps with too much fancy and heat; and as in speaking so in writing, I mean in letters, I have perhaps committed errors, but never irreverently and maliciously against parliamentary government.

I have been admitted into the company of those noble gentlemen that are absent, but never was taken into their councils: and surely for two of them, Mr. Jarmin and Sir John Suckling, with whom I was more particularly acquainted, they were strongly altered, and in a very short time, if it were possible they could design any thing against your happy and glorious proceedings, who both in their writings and speech have so often extolled the natural ne-

cessity of Parliaments here, with extreme scorn upon the incapacity of any that should persuade the King he could be fortunate without them.

And it is not long since I wrote to the Queen's Majesty in praise of her inclination to become this way the advocate, which they presented to her for the argument's sake. It is extant in good hands, and now mentioned in hope it may be accepted as a record of integrity to the Commonwealth.

It becomes not me to meddle in business so far above my reach, but that I perceive I am unfortunately mistaken to be ill affected.

I do not certainly know (I protest before God and you) that I have spoken or written any thing that may endanger me; but as I urged before, it is generally whispered; and upon the publication of your warrant, men did avoid me, even my old friends, like one stricken with an infectious kind of death, so terrible already is every mark of your displeasure grown; therefore I humbly beseech your pardon, if a single courage fly from your anger, and beg you would not interpret as disobedience my not appearing, since it did rather proceed from a reverend awe your displeasure bred in me, which two ways I conceived I might incur. First, by knowing of the departure of an ingenious gentleman (named in the proclamation) who lay in my house: and secondly, by something which might either [have] escaped my tongue or pen.

Lastly, I most humbly implore, that as you daily leave to future times some examples of your justice; so this day you will leave me to posterity as a mark of your compassion, and let not my flight or other indiscretions be my ruin; though, contrary to David's opinion, I have fled from divine power (which is yours by derivation), and chose to fall into the hands of men, which are your officers that apprehended me.

29 MA 55

MACKLINIANA;

1641.

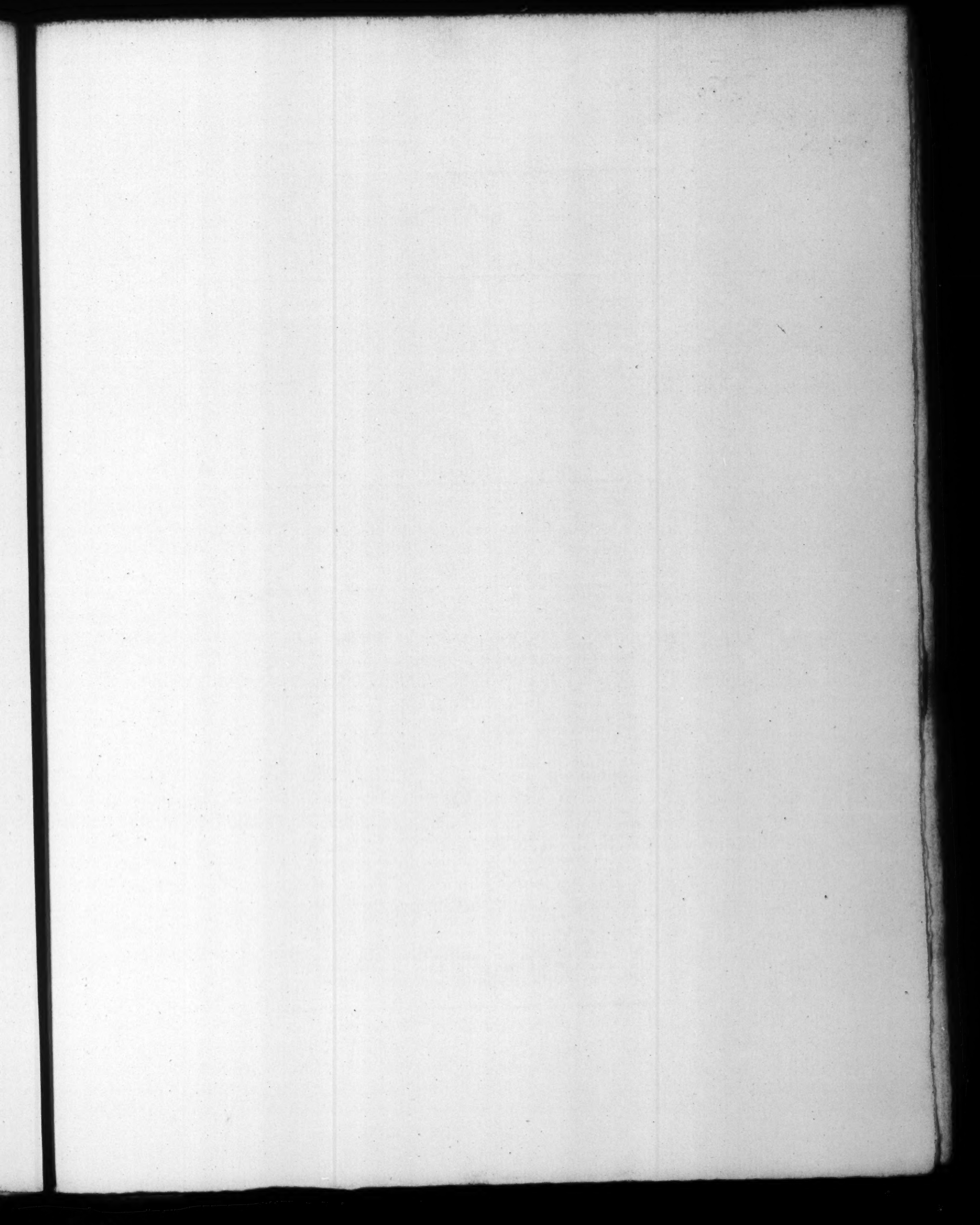
11

Charles 2^d. By the grace of God &c. &c. &c. — recites
former Patents — 14 Car. 1. and 13 Car. 2. — Exemplification of
said Letters Patent — surrender of both to the King. in the Court of
Chancery. to be cancelled — new grant to S^r William Davenant.
his Heirs and Assigns — giving him License and authority to
build a Theatre. in London. or Westminster. or the Suburbs. of such
extent and dimensions as he shall think fitting — to entertain
and govern a Company of Comedians to act Tragedies. Comedies.
Plays. Operas. Musick. Scenes and all other entertainments of the
Stage whatever — to take and receive such sums of money, as
have accustomedly been given. or shall be thought reasonable by
him. in regard to the great expences of Scenes. Musick and such
new Decorations. as have not been formerly used — to make such
allowances to the Actors. and others persons employed. as he shall
think fit — to eject and disable all scandalous and mutinous persons
from playing in the said Theatre — that no other Company but
this and one other under M^r Killigrew be permitted to act within
London or Westminster. or the Suburbs — and none other shall
from henceforth act or represent Comedies. Tragedies. Plays. or
Entertainments of the Stage — the Company erected by M^r Killigrew

to be stiled. the Company of us and our Royal Consort — no Actor to be allowed to go from one Company to the other, without the consent of the Governor of the Company, signified under his Hand and Seal —

All other Companies to be silenced and suppressed — power given to the Proprietors, to correct old Plays, and expunge any passages offensive to piety and good manners — Leave given that from henceforth, the Womens parts, be acted or performed by Women —

These Letters Patent to be good and effectual in the Law, according to the true meaning of the same — The Management to remain in their Heirs and Assigns for ever. &c. &c. &c.



PATENT OF THE WINTER THEATRE

While a question of so much interest to the theatrical world is under discussion, it may, perhaps, be satisfactory to our readers to see a *verbatim* copy of the Patent granted by Charles II. to Davenant and Killigrew. It is as follows:—

Charles the Second, by the Grace of God, King of England, Scotland, France, and Ireland, Defender of the Faith, &c., to all to whom these presents shall come greeting.

Whereas our Royal Father, of glorious memory, by his Letters Patent under his Great Seal of England, bearing date at Westminster the six-and-twentieth day of March, in the fourteenth year of his reign, did give and grant unto Sir William Davenant, by the name of William Davenant, gentleman, his heirs, executors, administrators, and assigns, his full power, license, and authority, that he, they, and every of them, by him and themselves; and by all and every such person and persons as he or they should depute and appoint, and his and their labourers, servants, and workmen, should and might lawfully, quietly, and peaceably frame, erect, new-build, and set up, on a parcel of ground, lying near unto or behind the Three Kings Ordinary, in Fleet street, in the parishes of Saint Dunstan in the West, London, or in Saint Bride's, London, or in either of them, or in any other ground in or about that place, or in the whole street aforesaid, then allotted to him for that use; or in any other place that was or thereafter should be assigned or allotted out to the said Sir William Davenant by Thomas Earl of Arundel and Surrey, then Earl Marshal of England; or any other Commissioners, for building, for the time being in that behalf, a Theatre or Playhouse, with necessary tiring and retiring rooms, and other places convenient, containing in the whole forty yards square at the most, wherein plays, musical entertainments, scenes, or other the like presentments, might be presented. And our said Royal Father did grant unto the said Sir William Davenant, his heirs, executors, administrators, and assigns, that it should and might be lawful for him, the said Sir William Davenant, his heirs, executors, administrators, and assigns, ~~that it should and might be lawful to and for him the said Sir William Davenant, his heirs, executors, administrators, and assigns,~~ from time to time, to gather together, entertain, govern, privilege, and keep such and so many Players and persons to exercise Actions, Musical Presentments, Scenes, Dancing, and the like, as he the said Sir William Davenant, his heirs, executors, administrators and assigns, from time to time, to act Plays in such Houses, so to be by him or them erected, and exercise Music, Musical Presentments, Scenes, Dancing, or other the like, as the same or other houses, or times, or after Plays are ended, peaceably and quietly, without the impeachment or impediment of any person or persons whatsoever, for the honest recreation of such as shall desire to see the same. And that it should and might be lawful to and for the said Sir William Davenant, his heirs, executors, administrators, and assigns, to take and receive of such as should resort to hear and see any such Plays, Scenes, and Entertainments whatsoever, such sum or sums of money as was, or then after, from time to time, should be accustomed to be given or taken in other Play-houses and places for the like Plays, Scenes, Presentments, and Entertainments, as in and by the said Letters Patent, relating thereunto had at large, may appear. And whereas we did, by our Letters Patent, under our Great Seal of England, bearing date the 16th day of May, in the 13th year of our reign, exemplify the said recited Letters Patent granted by our Royal Father, as in and by the same, relation being thereunto had, at large, may appear.

" And whereas the said Sir William Davenant hath surrendered our said Letters Patent of exemplification, and also the said recited Letters Patent granted by our Royal Father, into our Court of Chancery, to be cancelled, which surrender we have accepted, and do accept by these presents, know ye that we of our special grace, certain knowledge, and mere motion, and upon the humble Petition of the said Sir William Davenant, and in consideration of the good and faithful service which he the said Sir William Davenant has done to us, and doth intend to do for the future; and in consideration of the said surrender, have given and granted, and by these presents for us, our heirs, and successors, do give and grant unto the said Sir William Davenant, his heirs, executors, administrators, and assigns, full power, licence, and authority, that he, they, and every of them, by him and themselves, and by all and every such person or persons as he or they shall depute or appoint, and his and their labourers, servants, and workmen shall and may lawfully, peaceably, & quietly frame, erect, new build, and set up, in any place within the Cities of London and Westminster, or the suburbs thereof, where he or they shall find best accommodation for that purpose, to be assigned & allotted out by the surveyor of our works, one Theatre or Playhouse, with tiring & retiring rooms, & other places convenient, of such extent & dimensions as the said Sir William Davenant, his heirs or assigns, shall think fitting, wherein Tragedies, Comedies, Plays, Operas, Music Scenes, and all other Entertainments of the Stage whatsoever, may be shown and presented. And we do hereby for us, our heirs and successors, grant unto the said Sir William Davenant, his heirs and assigns, full power, licence, and authority, from time to time, to gather together, entertain, govern, privilege, and keep such, and so many players and persons to exercise and act Tragedies, Comedies, Plays, Operas, and other Performances of the Stage, within the house to be built as aforesaid, or within the house in Lincoln's Inn Fields, wherein the said Sir William Davenant doth now exercise the premises; or within any other house where he or they can best be fitted for that purpose, within our cities of London and Westminster, or the suburbs thereof; which said company shall be the servants of our dearly beloved brother, James Duke of York, and shall consist of such number as the said Sir William Davenant, his heirs or assigns shall, from time to time, think meet; and such persons to permit and continue, at and during the pleasure of the said Sir William Davenant, his heirs or assigns, from time to time, to act Plays and Entertainments of the Stage, of all sorts, peaceably and quietly, without the impeachment or impediment of any person or persons whatsoever, for the honest recreation of such as shall desire the same; and that it shall and may be lawful to and for the said Sir William Davenant, his heirs and assigns, to take and receive of such of our subjects as shall resort to see or hear any such Plays, Scenes, and Entertainments whatsoever, such sum or sums of money, as either have accustomedly been given and taken in the like kind, as shall be thought reasonable by him or them, in regard to the great expence of the Scenes, Music, and such new decorations, as have not been formerly used. 29 MA 55

" And further, for us, our heirs and successors, we do hereby give and grant unto the said Sir William Davenant, his heirs and assigns, full power to make such allowance, out of that which he shall so receive by the acting of Plays and Entertainments of the Stage as aforesaid, to the Actors, and other persons employed in acting, representing, or in any quality whatsoever about the said Theatre, as he or they shall think fit. And that the said Company shall be under the sole government and authority of the said Sir William Davenant, his heirs and assigns; and all scandalous and mutinous persons shall, from time to time, by him or them, be ejected and disabled from playing in the said Theatre. And for that we are informed that divers Companies of Players have taken upon them to act Plays publicly in our said cities of London and Westminster, or the suburbs thereof, without any authority for that pur-

pose. We do hereby declare our dislike of the same, and will and grant that only the said Company, erected and set up, or to be erected and set up, by the said Sir William Davenant, his heirs and assigns, by virtue of these presents, and one other Company erected and set up, or to be erected and set up, by Thomas Killigrew, Esquire, his heirs and assigns, and none others, shall from henceforth act or represent Comedies, Tragedies, Plays, or Entertainments, of the Stage, within our said cities of London and Westminster, or the suburbs thereof; which said Company to be erected by the said Thomas Killigrew, his heirs, or assigns, shall be subject to his and their government and authority, and shall be styled the company of us and our Royal Consort. And the better to preserve amity and correspondence, and that the one may not encroach upon the other by any indirect means, we will and ordain, that no Actor, or other person employed about either of the said Theatres, ejected by the said William Davenant and Thomas Killigrew, or either of them, or deserting his Company, shall be received by the Governor, or any of the said other Company, or any other person or persons, to be employed in acting, or in any manner relating to the Stage, without the consent and approbation of the Governor of the said Company whereof the said persons so ejected or deserted was a member, signified under his hand and seal. And we do by these presents declare all other Company and Companies, saving the two Companies before mentioned, to be silenced and suppressed. And for as much as many plays, formerly acted, do contain several prophane, obscene, and scurrilous passages; and the women's parts therein have been acted by men in the habits of women, at which some have taken offence; for the preventing these abuses for the future, we do hereby strictly command and enjoin, that from henceforth no new play shall be acted by either of the said Companies, containing any passages offensive to piety and good manners, nor any old or revived play, containing any such offensive passages as aforesaid, until the same shall be corrected and purged by the said Masters or Governors of the said respective Companies, from all such offensive and scandalous passages as aforesaid. And we do likewise permit and give leave that all the women's parts to be acted in either of the said two Companies, for the time to come, may be performed by women, as long as these recreations, which by reason of the abuses aforesaid were scandalous and offensive, may, by such reformation, be esteemed not only harmless delight, but useful and instructive representations of human life, to such of our good subjects as shall resort to the same. And these our Letters Patent, or the enrolment thereof, shall be in all things good and effectual in the law, according to the true intent and meaning of the same, anything in these presents contained, or any law, statute, act, ordinance, proclamation, provision, or restriction, or any other matter, cause, or thing whatsoever to the contrary, in any wise notwithstanding, although express mention of the true yearly value or certainty of the premises or of any of them, or of any other gifts or grants by us or any of our progenitors or predecessors heretofore made to the said Sir William Davenant, in these presents is not made; or any other act, statute, ordinance, provision, proclamation, or restriction heretofore had, made, enacted, ordained, or provided, or any other matter, cause, or thing whatsoever to the contrary thereof in any wise notwithstanding.—In witness whereof, we have caused these our letters to be made patent, witness ourself at Westminster, the 15th day of January, in the 14th year of our reign.

"By the King"  "HOWARD."

Joe Haines — "About this time, / 1673. / there happened a small pick between Mr Hart and Joe, upon the account of his late negotiation in France, and there spending the Company so much money to so little purpose, or as I may more properly say, to no purpose at all. There happened to be one night, a Play acted, called Catiline's Conspiracy, wherein there was wanting a great number of Senators. Now Mr Hart, being chief of the House, would oblige Joe to dress for one of these Senators, although his Salary, being 50^s a week, freed him from any such obligation.

But Mr Hart, being, as I said before, sole Governor of the Play-house, and at a small variance with Joe, commands it, and Joe must obey. Being vexed at the slight, Mr Hart had put upon him, Joe found out this method of being revenged on him.

He gets a Scaramouch dress, a large full ruff, makes himself whiskers, from ear to ear, puts on his head, a long merry-Andrews cap, a short pipe in his mouth, a little three legged stool in his hand, and in this manner follows Mr Hart on the Stage, sits himself down behind him, begins to smoke his pipe, laugh and point at him. Which comical figure, put all the House in an uproar, some laughing some clapping, and some hallooing. Now Mr Hart, as those who knew him can aver, was a man of that exactness and grandeur on the Stage

that let what would happen, he'd never discompose himself
or mind any thing but what he then represented, and had a
Scene fallen behind him, he would not at that time look back
to have seen what was the matter: which Joe knowing,
remained still smoking: the Audience continued laughing.
Mr Hart acting, and wondering at this unusual occasion of
their mirth, sometimes thinking it some disturbance in the
House, again, that it might be something amiss in his Dress
at last, turning himself towards the Scenes, he discovered
Joe in the aforesaid posture: whereupon he goes off the Stage,
swearing he would never set foot on it again, unless Joe was
immediately turned out of doors, which was no sooner spoke
but put in practice " 29 MA 55

[Life of the late famous Comedian, J. Haynes 8th 1701.]



Mr Doggett, was but little regarded, till he chopp'd on the character of Solon, in the Marriage Hate Match'd: and from that he vegetated fast, in the Parts of Fiondlewife, in the Old Batchelor, — Bolignii, in the Villain — Hob, in the Country Wake, and Ben the Sailor, in Love for Love, — But on a time, he suffered himself to be exposed, by attempting the serious character of Phorbac, in Oedipus, than which nothing could be more ridiculous — for when he came to these words —

But, Oh! I wish Phorbac, had perish'd in that very moment.

The Audience conceiv'd it was spoke like Hob in his dying speech — they burst out into a loud laughter: which sunk Tom Doggetts progress in Tragedy for that time.

Felix quem faciunt aliena pericula cautum.

But our present Laureat, had a better opinion of himself, for in a few nights afterwards, at the old Theatre, Colley attempted the same character: but was help'd — His voice sounding like Lord Toppingtons

Ne Sutor ultra crepidam.

Mr Doggett was a little lively spract man, about the stature of Mr L — Bookeller, of B — h, but better built. His behaviour modest

cheerful and complaisant — He sang in company very agreeably
and in public very comically — He danced the Cheshire Round, full
as well as the famed Captain George, but with much more nature and
nimbleness. I have had the pleasure of his conversation, for one Year,
when I travelled with him, in his strolling Company, and found him
a man of very good sense, but illiterate: for he wrote one word, thus —
" Sir, I will give you a hole, / for whole / share — He dressed neat
and something fine, — in a plain cloth Coat, and a brocaded Waistcoat;
But he is so recent, having been so often at Bath, — Sales est. — He
gave his yearly water badge, out of a warm principle, / being a staunch
Revolution Whig. / — I cannot part with this Nonpareil without saying
that he was the most faithful pleasant Actor that ever was — for he never
deceiv'd his Audience — because, while they gaz'd at him, he was
working up the joke, which broke out suddenly in involuntary
acclamations and laughter — Whereas our modern Actors, are
fumbling the dull minutes, keeping the gaping Pit in suspense of
something delightful a coming — Et parturient montes nascetur
ridiculus mus — He was the best face player and gesticulator,
and a thorough Master of the several dialects, except the Scotch, / for he
never was in Scotland. / but was for all that a most excellent Sawney.
Whoever would see him pictured, may view his Picture, in the character
of Sawney, at the Duke's Head, in Lynn Regis, in Norfolk.



1677

DRAMATIC RELIC.

To the Editor of the Theatrical Inquisitor.

SIR,

Perhaps you will not consider the subjoined *Dramatic Relic* unworthy of a place in your Magazine, as a kind of companion to the old play-bill which appeared in your last Number. I have copied it from what appears to be a fragment of an old account-book, kept by the players in the 17th century; and, to the curious in such matters, it will probably afford some interesting information, respecting the internal management of the Theatres in former times. It came accidentally into the possession of a friend of mine, who found it among some waste-paper, which was lying in his house. He made immediate inquiries about it, and endeavoured to trace from whence it came, in the hope of being able to discover the book to which it had belonged; but his efforts were fruitless. Had he been successful in his search, we should probably have gained much insight into the internal management of the Theatre in those days. The following is a *verbatim* transcript of the fragment preserved. It appears to be the Treasurer's account of the receipts and expenses of the King's Company on two separate nights, viz. the 12th and 26th of December, 1677. The intervening dates are unfortunately missing:—

Wednesday, 12 of Dec.

ALL FOR LOUE.

The King's box	000 00 00
Mr. Hayle's boxes	003 00 00
Mr. Mohun's boxes	001 12 00
Mr. Yeat's boxes	000 12 00
James boxes	002 00 00
14 Mr. Kent's pitt 82	} 117* 014 12 06
10 Mr. Britan's pitt .. 35	
30 Mr. Bracy's gall: .. 42	} 63 004 14 06
18 Mr. Johnson's gall: . 21	
Mr. Thomson's gall: 33	001 13 00
	028 04 00
House rent	005 14 00
Musick	000 00 00

* The admission to the Pit, at this period, was 2s. 6d.—to the Lower Gallery, 1s. 6d.—to the Upper, 1s.

VOL. IX.

Wednesday, 26 of Dec. 1677.

THE DEATH OF ALEXANDER THE GREAT.

The King's box	001 10 00
Mr. Hayle's boxes	002 16 00
Mr. Mohun's boxes	003 16 00
Mr. Yeat's boxes	001 15 06
James boxes	002 04 00
34 Mr. Kent's pitt 112 } 191	023 17 06
16 Mr. Britan's pitt .. 79 }	
30 Mr. Bracy's gall: .. 100 }	144
40 Mr. Johnson's gall: . 44 }	010 16 00
Upper gall..... 119	005 19 00
Mrs. Kempton	000 05 00
	052 19 00
House rent	005 14 00
Musick	000 00 00

I have transcribed this dramatic morsel literally, and shall be much gratified by your inserting it in the *Theatrical Inquisitor*.—From there being no sums inserted on these nights for *Music*, it may be concluded, that it was not customary to favour the audience with a tune when *Tragedies* were performed; and an after-piece was, at that time, a thing unheard of.—It should be observed, that “All for Love,” and “Alexander the Great,” were both produced this year, viz. 1677, and were consequently, at this period, at the height of their attraction. Judging, however, from the amount of the receipts, the latter appears to have been the favourite play of the two, and as there is a sum set down for the Royal Box on the 26th of December, the representation, on that evening, was probably honoured with the king's presence.—The names which appear against the several sums, except that of Mohun, I presume are those of the respective money-takers. Probably Mohun, on account of his excellence as a performer, and the high reputation which he otherwise enjoyed, was admitted to a share of the nightly emoluments.

I remain, Sir,

Your constant reader,

L. T.





MR JOHN LACEY.

AS TEAGUE, SCRUPLE, & GALLIARD.

Etched from the Picture in Windsor Castle.

Engraved for the Dramatic Magazine

Mr John Lacy. — John Lacy. died Sept. 17. 1681. —

Langbaine says. — "He was a comedian, whose abilities were sufficient known, to all that frequented the Theatre Royal, where for many years, he performed all Parts that he undertook to a miracle, in so much that I am apt to believe, that as this age never had, so the next never will have, his equal, at least not his Superior — He was so well approved by Charles 2^d. that he caused his picture to be drawn in 3 several figures in the same Table, viz. that of Teague in the Committee — Scruple in the Chace. — and Galliard in Variety — which piece is still in being in Windsor Castle — Nor did his talent wholly lie in acting, he knew both how to judge and write Plays, and if his comedies are somewhat allied to French Farce, it is out of choice, rather than want of ability to write true Comedy — we have three Plays extant under his name "

The Dumb Lady — Old Troop — St Hercules Buffoon — Besides these three Plays, a fourth is attributed to him — Launcy the Scot — printed in 1598 with Lacy's name as the Author of it.

In the Lives of the Dramatic Poets 1698 Lacy is said to have been originally a Dancing Master — of a rare shape of body, and good complexion.

29 MA 55

Ramb: Well, of all the Men and Women upon Earth, commend me to the immortal pair Batt and Barry.

Sull: Of all the Men and Women upon the Stage, you mean.

Ramb: Aye: either the English or any Stage in Europe.

Sull: They are indeed excellent, and what is stranger, never to be worn out.

Grit: I doubt you're mistaken there, for Batt wears away apace: his activity is at an end, and his memory begins to die.

Ramb: But there's a young one to succeed him: Verbruggen.

Grit: A fellow with a cracked voice: he clangs his words as if he spoke out of a broken Drum.

Ramb: Aye, but Poesel —

Grit: Is an idle fellow, that neither minds his business, nor lives quietly in any community.

Ramb: And Mrs Bracegirdle —

Grit: Is a haughty conceited Woman, who has got more money by dissembling her lewdness, than others by professing it.

Ramb: But prithee look o' this side: there's Cibber, a Poet: and a fine Actor

Grit: And one that's always repining at the success of others, and

upon the stage, makes all his fellow actors uneasy.

Sull: But Pinkethman, the flower of —

Grit: Bartholomew Fair, and the idol of the rabble. A fellow that over does every thing, and spoils many a part with his own stuff.

Ramb: Then there's the noble Ben's namesake —

Grit: Is, or might be a good comedian; but he's the vice of all actors he's too fond of his own merit.

Sull: Oh, but Bullock —

Grit: Is the best comedian that has trod the stage since Rhee and Lee, and a fellow that has a very humble opinion of himself.

Ramb: There's Mr Rogers, Mr Oldfield, Mr Verbruggen —

Grit: The last is a miracle: but the others mere rubbish, that ought to be swept off the stage with the filth and dust. "

29 MA 55

| Gildon. |

